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Songs & Music : AFZAL LAHORI

Dialogues: SHEWAN RIZVI

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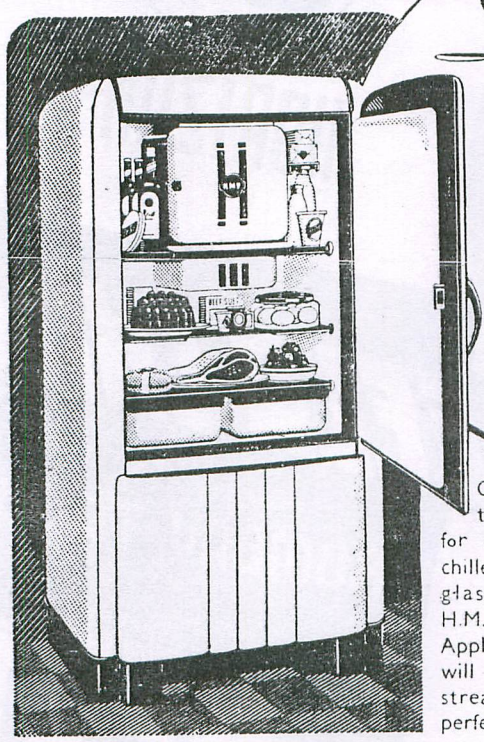

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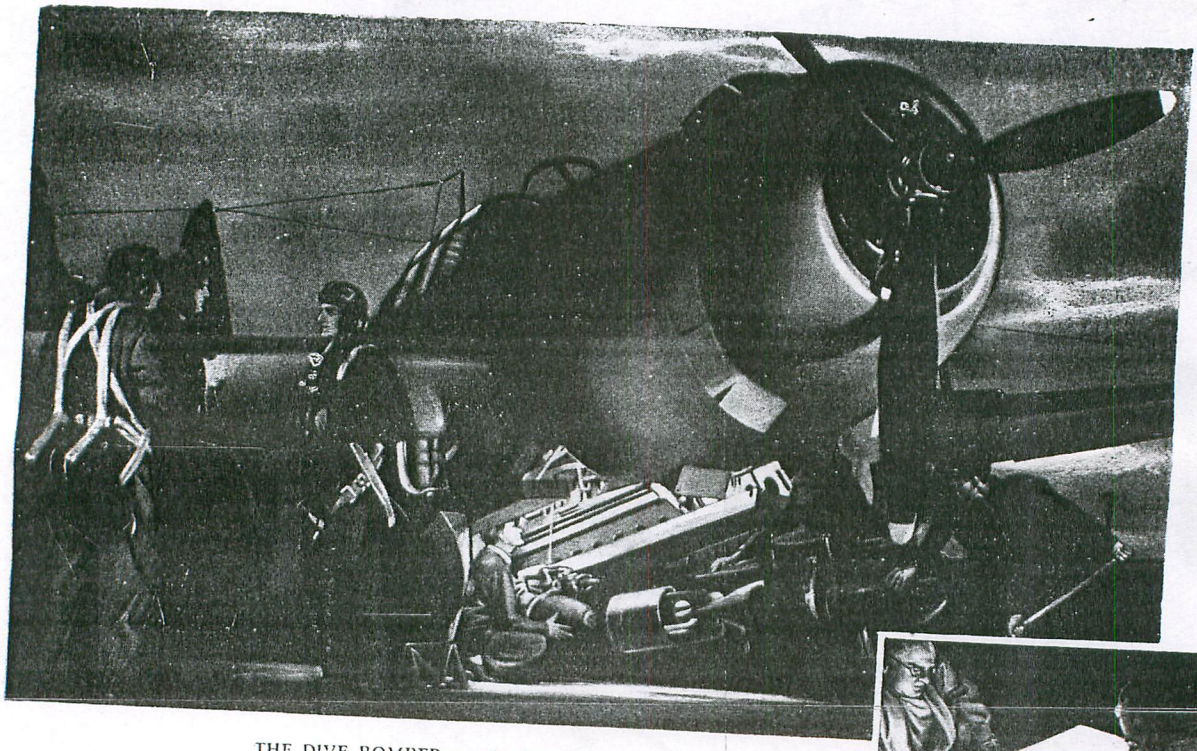

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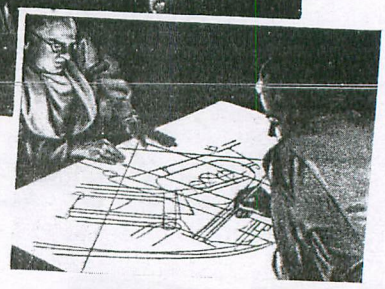

For test flight, experimental models have been made from the first photographic copy and flown with fragments of the mechanical drawings still showing on the aeroplane parts.

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Vol. 10 | APRIL 1944 | No. 4

To those who perhaps do not believe that she looks a queen every inch, this photo of Sushila Rani is dedicated. In "Draupadi", a mammoth production of New Huns, this great lady of the screen demands respect and admiration for her rare histrionic talent.

Crying For A Method

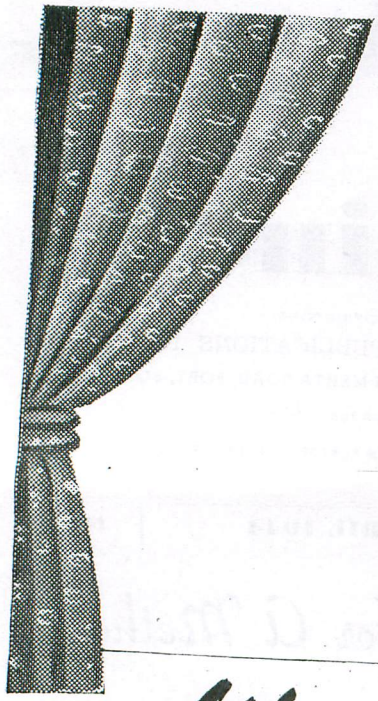
Few governments in the world are known for any method or efficiency in their organisation, least of all the Government of India.

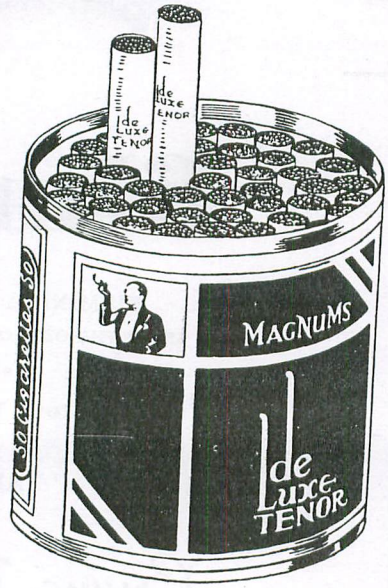
The propaganda department of the Government of India is a rare mess created by confused officials who seem to be utterly ignorant of any method or efficiency in the execution of their duties. The Film Advisory Board and its sequel, the Information Films of India, are standing monuments commemorating the peculiar lack of insight and imagination which these officials display in their methods of present-time propaganda.

A year ago, Mr. P. N. Thapar, an I.C.S. of course, who is in charge of the Film Division at the New Delhi headquarters, gave some wild promises to the Indian producers guaranteeing to get them regular supplies of raw stocks from overseas, and keeping them sucking this trade-soother, extracted promises from them, collectively and individually to produce 50 propaganda shorts and several full-length propaganda stories to aid and abet the war effort of the Government and only such producers were given production licences who agreed "voluntarily" to produce the propaganda subjects.

Since then, the producers have been disillusioned and have quietly realised the true import of the tricky work done by Mr. Thapar, who with official pressure and coaxing, has almost compelled the producers to start the production of propaganda pictures without keeping his own side of the promise to get them regular supplies of raw stocks. The situation regarding the supplies of raw stocks is still very confused and irregular and producers are put to no end of loss and inconvenience, principally due to the exaggerated demands on the available supplies by that good-for-nothing propaganda department, the Information Films of India. Barring a couple of exceptions, the Information Films of India has proved a big basket of waste for the precious raw film that comes into the country with such great sacrifice and difficulty.

The Film Division under Mr. Thapar seems to have evolved not only a funny but an inconvenient method for approving propaganda stories. The Department not





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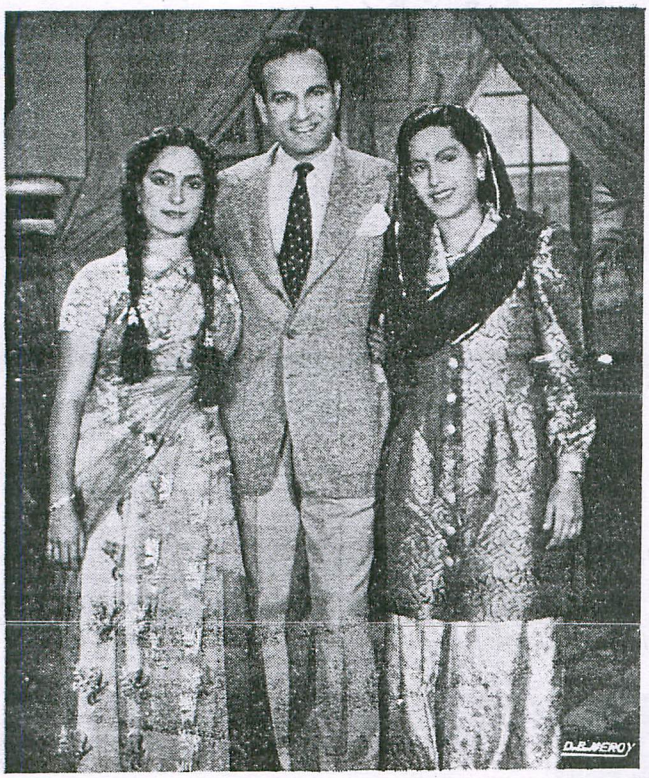

Motilal is fast becoming a sandwich hero. Here he is in "Ronaq" a Saubhagya picture, between Chandraprabha and Suvarnalata.

only calls upon the producers to submit their own stories in advance, but also grants its seal of approval on all stray writers outside the industry without waiting to think whether such stray stories would ever go into production.

It is not therefore surprising to see a number of writers striding about with "approved" manuscripts bothering the life out of our producers.

While several producers are already producing their quota of propaganda pictures, those who have still to produce are wondering whether the subjects which they have chosen have already been "approved" by the officials at New Delhi for some stray writer or other. This anxiety is quite natural considering the circumstance that propaganda pictures must pay their own way financially as they are not backed by any government subsidy. If a producer happens to take up a subject which is unwittingly duplicated by another, both of them stand to lose money, just because the officials have failed to classify and distribute the propaganda subjects without repeating or overlapping them to the different producers.

Just at present, no one except the Government of India, knows what exactly the different producers are producing. Without this information, the other producers whose next lot is to produce a propaganda picture, are groping for a subject with the constant fear in their minds that the subjects which they have in view are likely to be duplicated.

Wouldn't it be a good idea for the Film Division to buy up propaganda subjects and ask the producers to pick up their choice as and when they require or in the alternative keep all the producers posted with the detailed information regarding the subjects already under production, and those under immediate consideration?

This method of selecting propaganda stories will eliminate the risk of duplicating the subjects, and the producers will have a better chance to select their themes and make them economically paying.

An Illegal Trade

Just at present, there are so many licensed and unlicensed pictures under production that one is left wondering how all these producers can manage to get raw films when we are continuously told that there is an acute shortage in their supplies.

This overflow of production raises the question of licensing the right type of producers and productions. When the Government announced its decision to grant licenses to the producers on the basis of old records, all the dead and buried production companies came to life again and demanded licenses on their old records.

Another way in which big producers solved their own problem of getting a bigger quota of annual production, has been by splitting their concerns under different names and claiming separate licenses for each different letterhead.

What Suvarnalata needs is a flat hair-do as otherwise her face looks longer than the rest of the body put together. She appears in "Bari Baat", a picture produced by Mazhar Khan.

SERVICEMEN TO THE INDUSTRY

A Word About PEL and its ENGINEERS

Every PEL Engineer is an active member of a corps that is serving the Exhibition Industry. He is an important part of PEL's India-wide plan to serve exhibitors facing a wartime lack of new equipment and the virtual impossibility of getting spares.

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Due to this blind and hide-bound method of licensing, many a useless and undeserving adventurer in movie production has been able to secure a legal license to produce a motion picture. And many such people, quietly realising their utter inability to actually produce a picture, either for want of finance or training, have used such licenses for securing premiums on them by entering into bogus partnerships with active producers.

We are told that recently as much as Rs. 80,000|- have been paid for the license of a single picture with a 12½% partnership thrown into the bargain.

This illegitimate and illegal trading in licenses is due to the unimaginative and erratic routine followed by the Government in granting such licenses.

Motion picture making is not a business of dealing in grains and cereals to assess its future needs by its past consumption. It is a highly specialised industry in which art and technique play a vital part and only those who have training and experience can succeed in giving pretty good motion pictures.

Owing to this all-important aspect of the industry, it is essential that the claims of every producer for a license must be scrutinised carefully on his individual record and experience before a license is actually granted. If it is found that an applicant wishes to gamble with the opportunity, he should be peremptorily refused a production license.

Unless a strict vigilance is exercised in the grant of licenses after individual claims are investigated thoroughly, the illegal trade in hawking licenses will continue adding gamblers and pimps to the ranks of the genuine film producers of India.

More a philosopher than a comedian, Dixit is an institution by himself. He will be seen in "Dil-ki-Baat", an Atre picture.

Unmused Woman
Whom Millions
Goddess of the Past....

Starring:

CHANDRAMOHAN
DAVID.....DIXIT
PRATIMA DEVI...
RAJ BISHVAS....
NANDU KHOTE...

STORY & SCREENPLAY:
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The nation trembled when men turned a sacred house-wife into a Gambler's stake.

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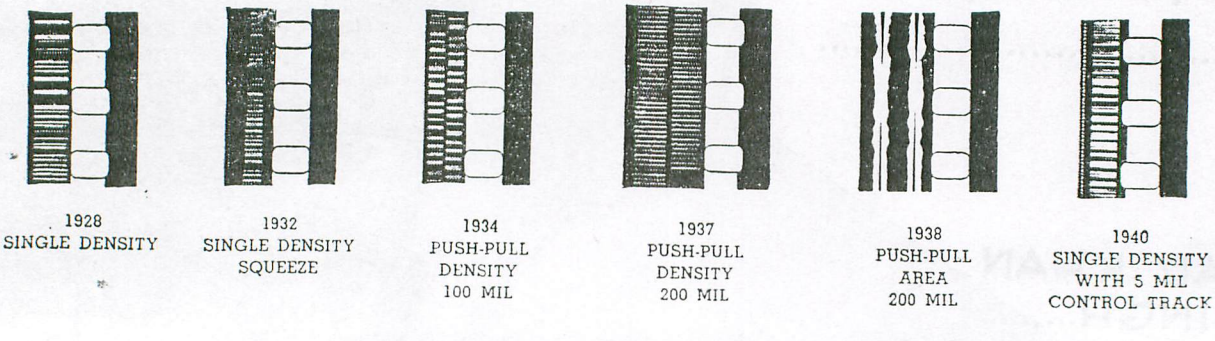
before the war...



1928
SINGLE DENSITY

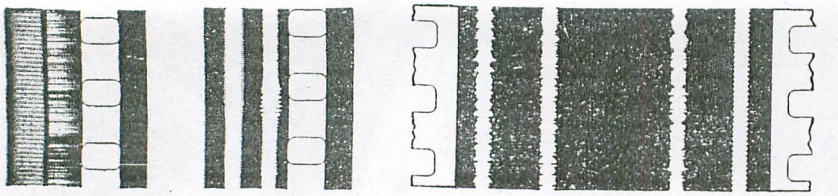
1932
SINGLE DENSITY
SQUEEZE

1934
PUSH-PULL
DENSITY
100 MIL

1937
PUSH-PULL
DENSITY
200 MIL

1938
PUSH-PULL
AREA
200 MIL

1940
SINGLE DENSITY
WITH 5 MIL
CONTROL TRACK



1941
COMPREX DENSITY
WITH 100 MIL
CONTROL TRACK

1941
COMPREX BILATERAL
AREA WITH 100 MIL
CONTROL TRACK

1941
STEREOPHONIC
AREA
3 SOUND TRACKS
1 CONTROL TRACK

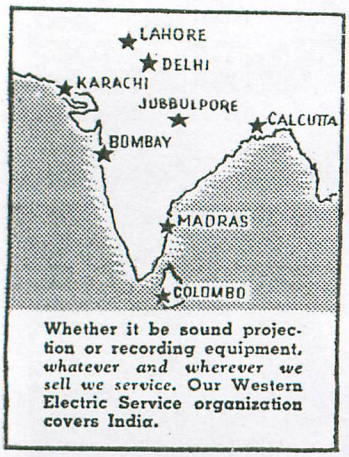
1941
STEREOPHONIC
DENSITY
3 SOUND TRACKS
1 CONTROL TRACK

POST-WAR
194X
?

* Above you see ten different sound tracks made with Western Electric Equipment from 1928 up to Pearl Harbour (December 1941).

...during the war

Wonderful new weapons—based on the engineering principles learned in recording sound for motion pictures—are being developed and perfected today. They will help to end this war sooner. Where and how they are serving will make an interesting story when it can be told. In the course of this wartime development programme, the scientists at Bell Telephone Laboratories and Western Electric are constantly adding to their already unique knowledge of sound-recording and transmission.



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When the Day of Victory comes, the post-war sound track—no matter what it may look like—will reflect the new ideas and developments now coming out of the work done by our parent company on war projects. The Voice of the Screen will be still finer !

See us for details

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KAMLA CHATTERJEE—

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LIVE TO LEARN!

It seems to have become quite a fashion with the Indian producers to ridicule and in many other ways bring into contempt Western culture as we find it in the world today. Admitting that all the modes of the West do not suit the East, because of our peculiar habits of living, it is just not good manners to mock at the West for their way of life, which they have tried and tested through ages and found suitable for themselves.

It is a common sight on the Indian screen to find ridiculous caricatures of England-returned villains or vamps who are mocked and ridiculed at every stage for having absorbed a bit of the Western superficial culture. Though such characters are made to act funny in different synthetic situations, the main insinuation, it seems is flung at the Western way of life.

Pictures like "Badalti-Duniya," "Khan-Daan," "Sharda" etc., have all in some way or other contributed to heap ridicule on the Western culture, forgetting for a while the glaring and shameful fact that the much-advertised traditional culture of India has merely succeeded in keeping 400 million human souls in a never-ending bondage. While the Western culture, with all its faults and defects, has at least provided to some of the white races their own freedom, and to the rest a will to fight continuously for freedom.

Indians, while basking in the now-forgotten glory of their ancients, have today become a race of impotent town-criers, who can neither struggle for, nor wrest their freedom from the greedy clutches of their foreign rulers.

Such people have no right to laugh at others. It would be much better for the Indian producers to pick up the good points from Western life and help the masses to adopt the same to improve their present-day living conditions. Doing so, would be a real national service.

SHADOW-PLAY OR SHADY-PLAY?

Uday Shankar's publicity pups, both paid and honorary, seem to be yelping and wailing to re-establish Shankar's international prestige after Editor Patel's scathing criticism of Shankar's performances in Bombay.

These publicity people seem to forget the fundamental fact that a dancer of Sankar's repute automatically invites public criticism when he gives widely-advertised public performances at prohibitive prices and makes mighty claims of art and originality.

Somebody wittily remarked the other day that Shankar's "Shadow Play," was just so much "Shady Play," through which thousands were robbed of their hard-earned money under the excuse of some original and novel entertainment. We are inclined to agree with this opinion, remembering what actual measure of entertainment we had got on our investments in admission tickets for Shankar's performances.

In their utter loyalty to their idol, Shankar's publicity pups seem to have originated a novel excuse by attributing personal motives to Editor Baburao Patel for his candid criticism of Shankar.

Even Comrade D. C. Shah, of the "Sunday Standard," seems to have floated a purposeful canard that Editor Patel had given Shankar an offer for a dance in "Draupadi," a New Huns production. We would not be inclined to take notice of the stray writings in the different weekly rags of India, but we cannot do the same with Comrade Shah and the "Sunday Standard,"

Raj Rani makes her screen debut in "Qatil" a story of Amrit Pictures.

N. R. DESAI Productions

Present

A Galaxy of Stars headed by

★ NIRMALA ★ KARAN DEWAN

★ MANJULA (of Prabhat) ★ YAKUB

★ KANAYALAL ★ ANAND PRASAD

★ SUNALINI DEVI ★ GULAB

★ KAMPTA PRASAD

IN

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Story and Direction:

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because Comrade Shah happens to be an authorised publicity agent of Uday Shankar for a long time.

In reply to Comrade D. C. Shah, we only state that in his old age, Comrade Shah is displaying new propensities for invention. If old Shah had to invent a story to make it worthwhile for Shankar, he could have given more convincing stuff with the active collaboration of Editor Patel. The present puerile efforts to prop up Uday Shankar's artistic fame only end in heaping more ridicule on India's great dancer.

RACKET AMONG THE EXTRAS

The Indian film industry seems to have become as good a capitalistic game as any other seeing that almost everyone from the down-to-earth pretty looking extra girl to the lost-in-the-heavens film star is reaping a rich harvest in these abnormal days of inflation.

No one grudges these people the money they make. Making money is a hard enough job and justifies almost all means applied to it. But in an industry in which the future is more important than the present, as is the case of the Indian film industry, it is necessary to permit only such practices which would tend in the long run to stabilise the industry, not only on an economical basis, but also from the indigenous view point.

Business morality and artistic considerations seem to have been thrown to winds by film artistes, both big and small, in their wild effort to catch with the present gold rush.

The so-called stars are already selling their talent on the instalment plan with vicious preferences to different producers and thus collecting a good lot of dough, most of which is spent away at the race course. It is a notorious fact that inspite of their huge monthly earnings, most of our leading stars are dead broke nearing month-end. Thus they miss the temporary opportunity of husbanding their resources for the wintry spell and incidentally shake the very foundations of the industry in general by perpetuating a vicious system which not only increases the cost of motion picture production to an unproportionate extent but also demands a terrific sacrifice in the artistic contents of a motion picture.

In the case of leading film stars, the producers seem to have become helpless, for want of unity amongst themselves, and have accepted the vicious preference system as an inevitable circumstance of the prevailing profit motif.

But things may be considered to have gone too far when we find the pretty-looking extra girl signing exclusive contracts with different producers all at the same time, without one knowing about the other, and netting in an average of Rs. 1,000|- a month, knowing fully well that she deserves hardly a tenth of the amount.

May we ask where is the business morality in such a practice which seems to have been silently encouraged by the producers themselves to meet their immediate needs, and where is the virtue of signing exclusive contracts with an idea to provide quality and exclusive personnel in a motion picture?

The result of all these malpractices is that the common extra girl has become a cheeky recruit who holds up sets under different pretences and thereby increases the over-all cost of production.

We know of such girls who appear in as many as six different productions all at the same time under the so-called exclusive contracts.

Wouldn't it be a wise plan for the Indian Motion Pictures Producers' Association to register all the extra girls and issue to them employment permits, as and when necessary so that the producers may be protected against such malpractices?

At some end or other, we must start organising this erratic industry of ours and this will be a good end to begin with.

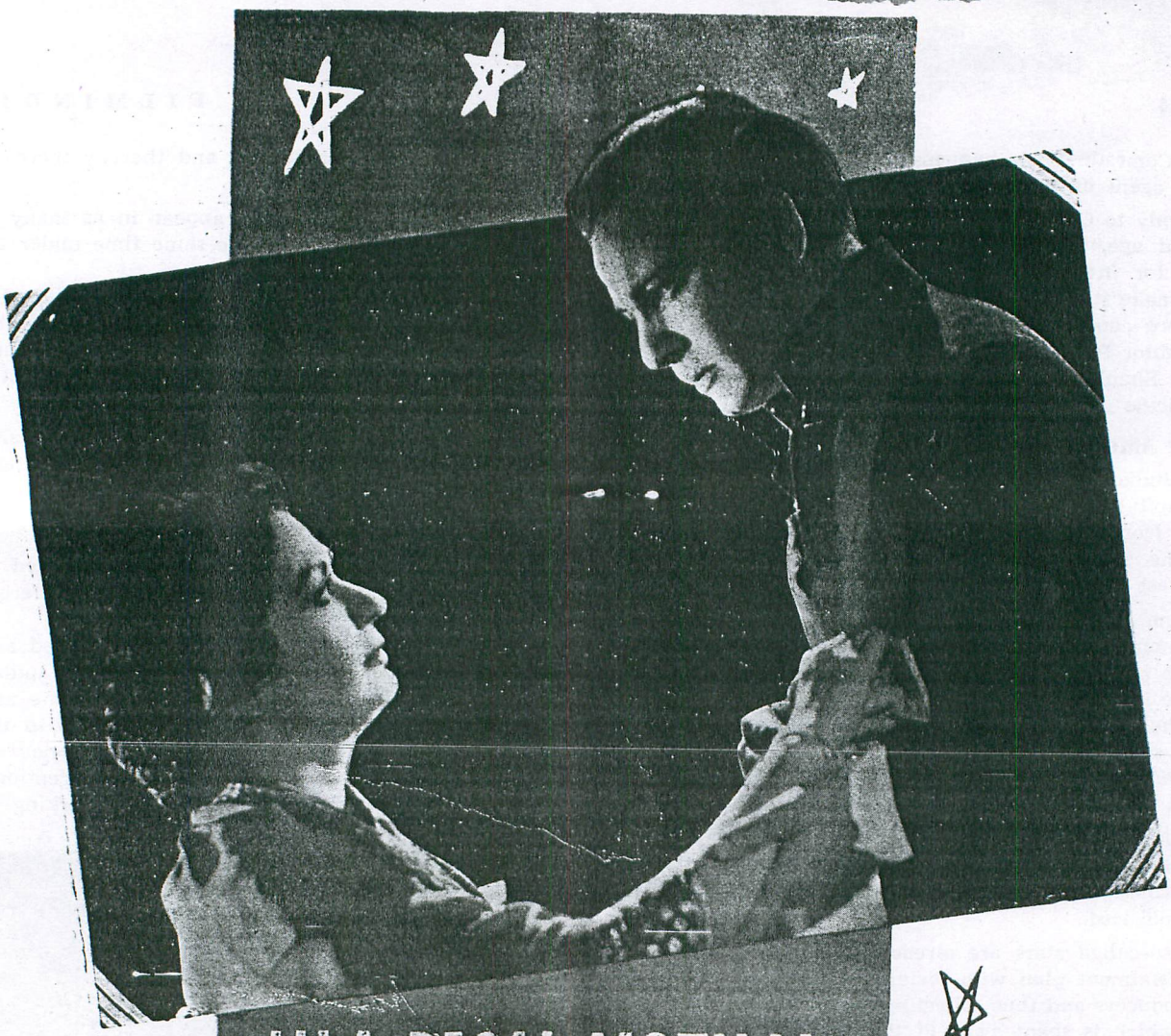
MUSICAL SABOTEURS

Talking of business morality, we are reminded of another racket practised with impunity by the different musicians who are employed in our studios.

Somehow, it seems, that the most unprincipled and dishonest persons have fallen to the lot of the Indian film industry. Rogues we find in all walks of life and in all industries but never so many together as in the Indian film industry and within such a small zone.

To say the least, barring some rare exceptions, most of the musicians and instrumentalists working in

David makes an ideal "Shakuni" in "Draupadi", a New Huns picture. No one could have done better than David though some had hoped to once. It is a role that requires intelligence, talent and a masterful diction of the language. Watch David at his best when words and action race for supremacy.



LILA DESAI • MOTILAL
YAKUB • VEENAKUMARI
JAGADISH • SUNALINI DEVI

MUJRIM

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Director
NITIN BOSE

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our studios are rogues who deserve to be flogged on their bare bottoms every morning. They are true neither to themselves and their art nor to their employers. And such useless people often contribute their vicious quota of effort in delaying the production and increasing the costs, often beyond endurance.

It is a practice among the studios to engage a music director and provide him with an orchestra of 15 or 20 persons. All these people sign exclusive contracts to give their best art and effort exclusively to the producer who pays them.

In actual execution, however, this method works out the other way round and ends in the employer being cheated out of his rightful service from these men. The music-director goes out peddling his tunes to other producers and spends the evenings training the artistes of such producers, while the orchestra men, all at once, serve as many as ten producers one after another.

When the original employer decides to enforce discipline and attendance all the musicians including the music-director begin sulking and very soon a crop of ailing wives and mothers is handed over to the employer by the different musicians.

Film songs can only be taken if all the musicians co-operate and give their best. But when they start sulking in turns to meet their own illegal engagements, it takes a long time for the original employer to assemble them all and take some decent work from them.

We blame the producers themselves for this sad state of affairs. If only the producers would authorise their association to register all the musicians and keep a regular record of their employment, this motion picture sabotage would stop in a day.

Producers are always willing to help one another if the help is requested personally. A recent incident is about the picture "Draupadi" for which, at the request of Mr. Baburao Patel, Rai Bahadur Chuni Lall and Producer S. Mukherjee willingly lent the services of a few musicians. But this was because Baburao Patel had flatly refused to practise any underhand methods when approached by some musicians on the quiet.

When personal relations between producers can always help to accommodate each other in times of necessity, where is the need of doing the others in the eye by encouraging these musical saboteurs?

Yes, these singing rogues must be put in their place and taught some business morality if our industry is ever to become economically sound.

THE STORY OF STALINGRAD

Comrade D. C. Shah seems to have undergone a spiritual conversion because he assures us that he has turned into an ardent socialist. The reason for this new costume which the youthful elder of journalism has worn seems to be a film from Soviet Russia called, "The Story of Stalingrad," which Comrade Shah has sworn to make immensely popular with his newspaper propaganda. If you therefore find some erratic outbursts in the "Sunday Standard" from week to week about this Soviet film, you can take it that Comrade Shah is practising his new cult of socialism with a vengeance. With his pardonable absent-mindedness, he is likely to forget the name of the picture whilst giving it a boost but the readers can fill in the blank with the name, "The Story of Stalingrad."

This should be a genuine story, coming as it does from Soviet Russia, which nation has not yet learnt the supreme art of bluffing which distinguishes the Hollywood producers. This film tells the immortal story of the defence of Stalingrad, on the gateways of which city a million Russians gave their lives to build a lofty memorial to human freedom. If the story of Stalingrad succeeds in waking up the sleeping Indians, it will have done its good turn to the country.

Dewan Sharar has been entrusted with the Hindi commentary for this epic documentary film. We hope Dewan Saheb does not start airing his high-flown Urdu which will prove more difficult to understand than the original Russian.

In the end, we hope, that some more films come from Soviet Russia at least to keep Comrade D. C. Shah a continuous socialist. Old Shah should now switch over to vodka. That will complete his conversion.

THE BHOPATKAR CUP

The film exhibitors in the country do not seem to know that they have a rare sportsman in their ranks in Mr. S. G. Bhopatkar of Bhopatkar Theatres. For the umpteenth time, old Bhopatkar has proved to the world that horse racing in India can be made more paying than exhibiting the rotten product of our producers.

Last year, this irresistible sportsman landed the treble pool of Rs. 41,000/- at the Poona Races. This

The frail Vasanti comes to the screen in "Kurbani" a social subject of Murli pictures.

WITH SMILE ON YOUR LIPS

and

TEARS IN YOUR EYES

YOU WILL GREET

PRAFULLA'S

BREEZIEST COMEDY HIT

IN MARATHI

'Gaja Bhau'

(Refugees)

Produced and Directed by:

WINAYAK to while away your blue

Starring:

THE INIMITABLE COMEDIAN

DAMUANNA MALVANKAR

SUMATI GUPTE, SALVI, BABY ACHREKAR, JOG, NALINI NAGPURKAR, DATAR, LATA MANGESHKAR, MADGULKAR

★ *Watch for* **PRAFULLA'S & WINAYAK'S**

AMBITIOUS PROGRAMME

PRESENTING TOP NOTCH STARS IN

HINDUSTANI FILM FIRMAMENT

Gajabhau

1 MESSAGE of BHAGWADGEETA 2 "BADI MA"

3 JAI HANUMAN! 4 HITLER AND BUDDHA

Mazhar Khan is happy to play "Bheem" in "Draupadi", a New Huns picture. And when he thunders with his club in the air, the screen trembles in fear.

year, he has gone one better, or rather two better, in winning a record treble pool of Rs. 43,000 and odd and still another of Rs. 21,000 and odd within a single season. As racing records go, Bhopatkar has become as great a phenomenon as "Orange William" that wonder horse from Ceylon. How Bhopatkar does the trick every time is a secret of his own, but it is high time that the Royal Western India Turf Club should commemorate his unique luck by donating a race called "The Bhopatkar Cup." Only that way will Bhopatkar be remembered as long as the unreliable quadrupeds run on the green turf.

YOU WILL HARDLY BELIEVE

That since she met Melvyn Douglas, Devika Rani had been on the look out for a thick-nosed actor to play the lead against her.

That failing to get one, Devika is reported to have grabbed an Anglo-Indian hair-dresser from the Taj and now calls him Ashok Kumar II. Mind you, it is not the name of a horse.

That having got a hair-dressing boy to act, Devika has now only to offer her head to George Stevenson for a new hair-do. With such savings, Bombay Talkies are likely to pay a bigger dividend next year.

That it seems to be a new fashion for popular film actors to be hanging to the coat-tails of the princely patrons of the turf. It was a sight to see Motilal and some others keeping speed with the Maharaja of Kashmir. Does this procedure lend some aristocracy to our actors?

That Bhai Jan Kardar and Bade Miyan Mamuji are reported to have quarrelled at last with the result that "Kanoon" went off the Minerva screen overnight.

That Bhai Jan Kardar now moves about with Chhote Miyan Mehboob and plans to get the better of Bade Miyan Mamuji.

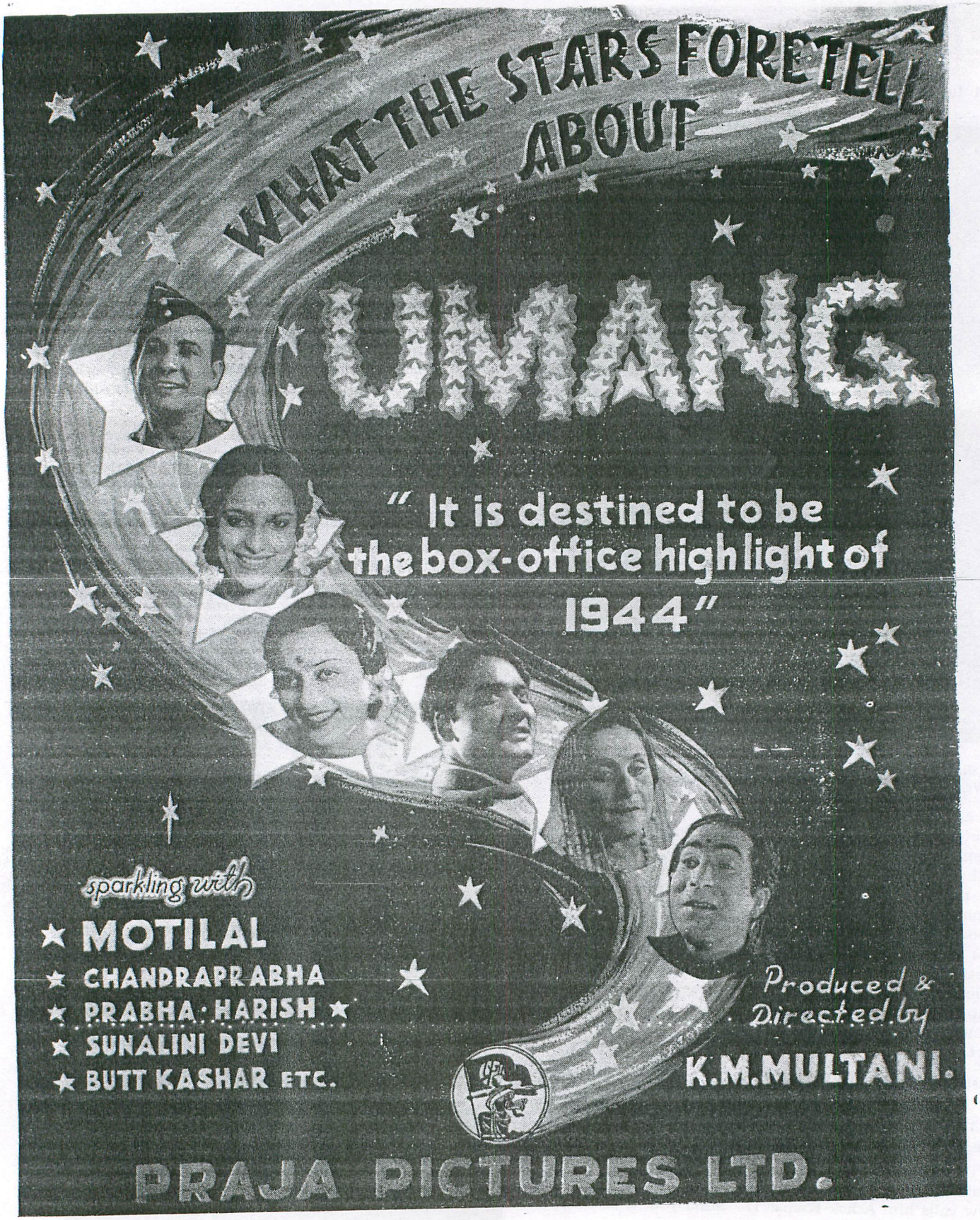
That the versatile activities of all these Miyans have become a puzzle to Producer Sohrab Modi who wants to know whether Bhai Jan Kardar is going to produce "Shah Jehan" or a Hindu version of the same subject.

That the film weeklies report that Snehaprabha Pradhan has married an English boy, pilot-officer Sparks. In the absence of an invitation, we refuse to believe the report.

That the previous time when Snehaprabha had married the now-legendary Kishore Shahu, she had invited everyone including Sardar Chandulal Shah and Ahmed Abbas for a dinner at Purohit's. Her subsequent divorce is of course an after-dinner story.

That Director Shantaram considers any true criticism of "Shakuntala" as filth and incidentally all flattery as legitimate dues.

Mazhar Khan is a master hand at make-up. He gives a fine portrayal in "Bari Baat" a social story of Mazhar Art Productions.



PRODUCTION OFFICES:
CORONATION BUILDINGS,
102, MAIN ROAD,
DADAR, BOMBAY.

REGISTERED OFFICES:
PEOPLE'S BUILDING,
SIR PHIROZESHAH MEHTA ROAD,
FORT, BOMBAY.

Nasim and Dilawar in "Qatil" a social story of Amrit Pictures.

That the nationally-minded Director Shantaram is reported to be conspiring with M.G.M. of America to produce a joint picture and thus help the Americans to establish their foothold in this country. Once the Americans get going there will be no Shantarams left to debate about.

That director Shantaram refuses to believe that "Shakuntala" is a lucky stroke. He thinks that Jayashree's glamour has made the nation mad, including, of course, Seth Maneklal Chunilal, the boss of Swastik Talkies, where "Shakuntala" is running.

That Seth Maneklal intends to present Jayashree with a pair of diamond ear-rings for her star-turn in "Shakuntala," if only Shantaram would permit it. Gold medals have become so out-of-date in these times.

That Shantaram is already looking ahead to Hollywood thinking that there is no more competition left in India for him. We suggest his taking Baburao Pendharkar with him as an interpreter.

That Shantaram fans have sent a petition to the producers of "Draupadi," not to release the picture, till Shantaram is well on way to Hollywood.

That Sushila Rani is in the seventh heaven since Sohrab Modi congratulated her on her excellent diction of Hindustani. We hope she doesn't start writing dialogues now. That will be a calamity to Casshyaps and Indras of our film industry.

That Sushila Rani will take a long time before she agrees again to work in another picture. The bruises she collected in "Draupadi" through the rough-and-tumble Chandramohan are enough to last a life-time.

That believe-it-or-not "Draupadi" will be the most criticised picture of the century, because Baburao Patel is suspected to be having something to do with it.

That a prominent producer is reported to have supplied the weekly papers with ready-made criticisms tearing "Draupadi" to bits—even before the picture is ready. It seems to be another way of disrobing that traditional heroine.

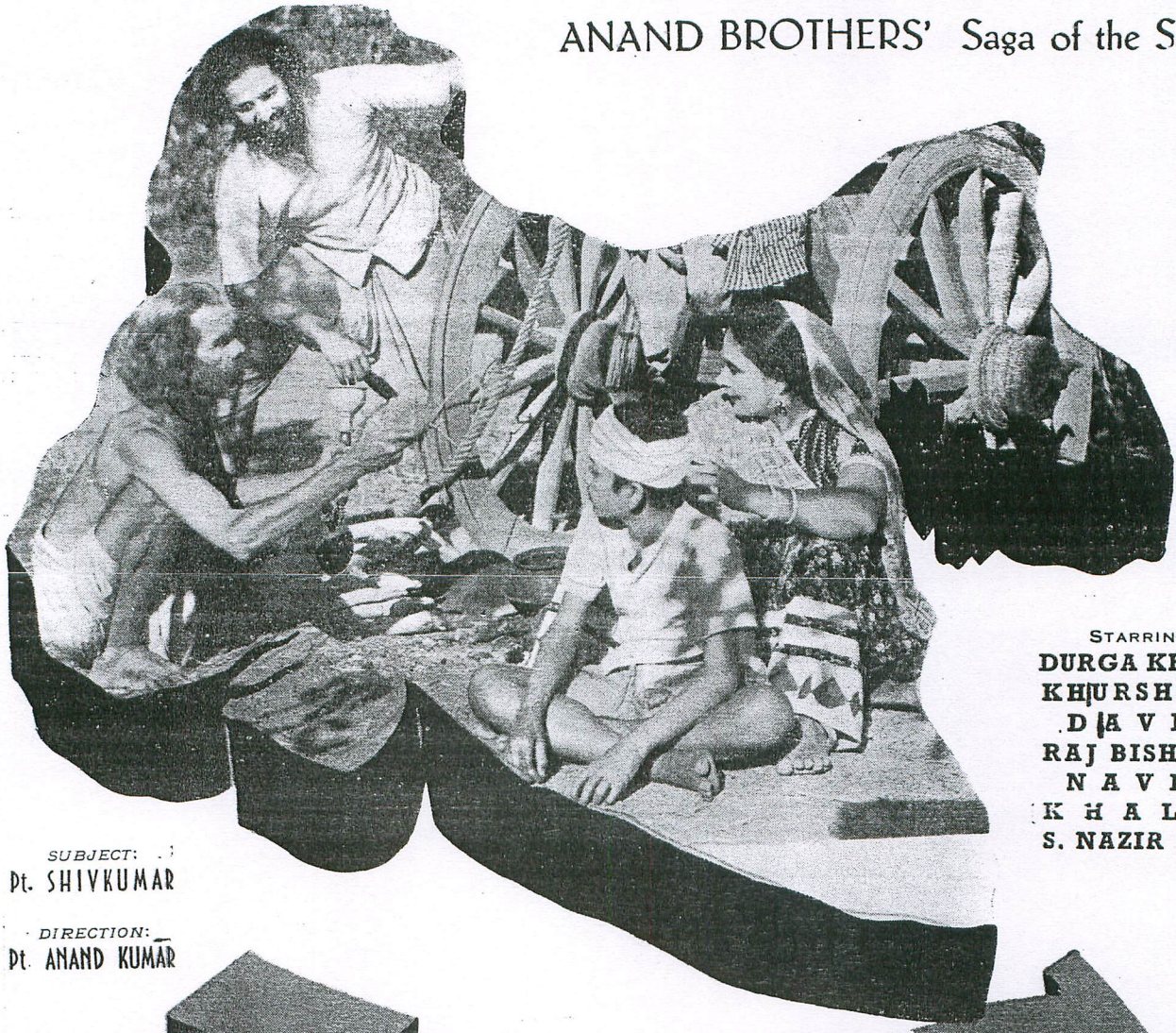
That it is rather unkind of people to suggest that Uday Shankar is provoking the film producers to offer him a film contract by permitting the publication of the news that he refused a blank-cheque offer for a dance in "Draupadi." Shankar has made enough money to stoop to this.

That Story-writer Dewan-Sharar always bites more than he can swallow is proved from the legally cordial relations now existing between him and Producer Raghupat Roy. The latter threatens to file a suit for Rs. 20,000|- damages for not completing the screen story of "Neelam." And they were such good friends once.

This is Mumtaz Shanti as she looks in "Lady Doctor," a Venus picture. Not much of an inspiration for the patients.

It Holds a Mirror to Real Life of Rural India-A Picture Which Critics Compare with "Grapes of Wrath"!

ANAND BROTHERS' Saga of the Soil



STARRING:
DURGA KHOTE
KHURSHEED
DAVID
RAJ BISHWAS
NAVIN
KHALIL
S. NAZIR Etc.

SUBJECT:
Pt. SHIVKUMAR

DIRECTION:
Pt. ANAND KUMAR

ZAMIN

Running To Cheering Groups At **MINERVA**

A "PEERLESS PICTURES" RELEASE.
South : DOMINION FILMS Ltd., Secunderabad.

North: C. B. SEXENA & Co., Delhi.
Bengal : BILLIMORIA & LALJEE, Calcutta.

24

It Holds a Mirror to Real Life
Which Critics Compare wi

ANAND

SUBJECT:
Pt. SHIVKUMAR

DIRECTION:
Pt. ANAND KUMAR

MAN

Running To Cheering Groups

A "PEERLESS PICTURES" RELEASE.
South : DOMINION FILMS Ltd., Secunderabad.

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KAMAL

SANDHURST ROAD

DAILY
4 – 7 – 10 P. M.
SUNDAY MATINEE
at 1-30 P. M.

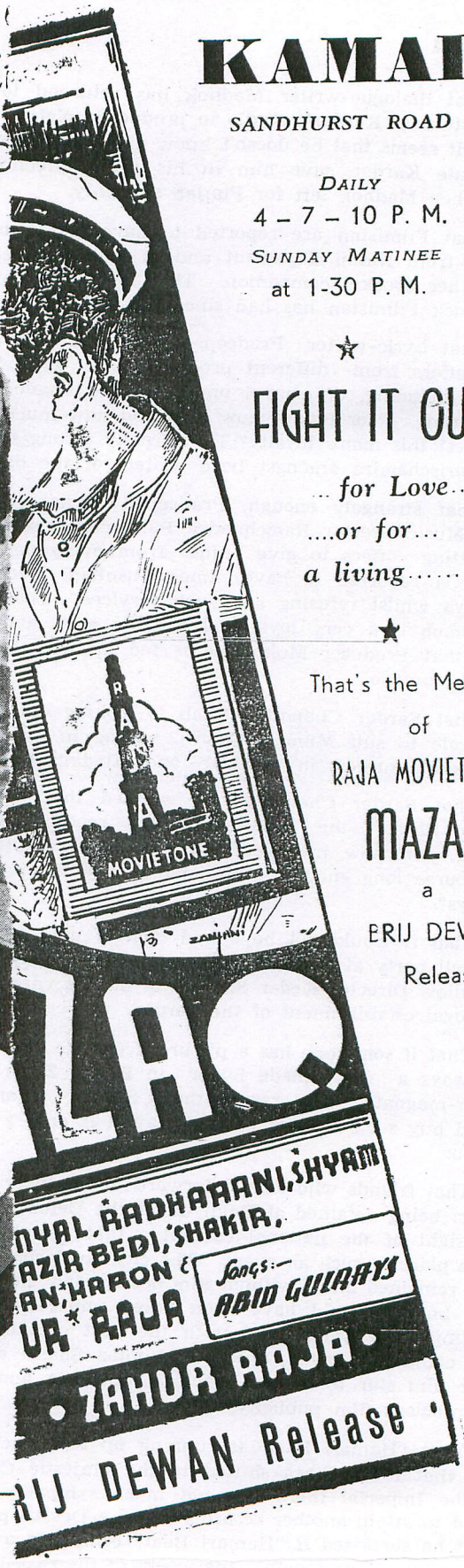
☆

FIGHT IT OUT !

... for Love...
....or for...
a living.....

★

That's the Message
of
RAJA MOVIETONE'S
MAZAQ
a
ERIJ DEWAN
Release



April 1944

That dialogue-writer Madhok has returned to old pasture at Kardar's studio to produce a picture time. It seems that he doesn't know about the splei certificate Kardar gave him in his usual affection way when Madhok left for Punjab suddenly.

That Filmistan are reported to have had a li escape from Nalini Jayawant and of course, Vire Desai, her bracket companion. That is the first bi good luck Filmistan has had since they began.

That Lyric-writer Pradeep has refused sevent more offers from different producers to write th songs, including, of course, one from the unavoida Shantaram. Poor fellow, how long and how much they test this man's loyalty? He is really a long-su ing Harischandra amongst lyric writers of the day

That strangely enough, Pradeep's bracket cor nion, Music-director Ramchandra Pal Saheb also k on getting offers to give tunes from everyone. Saheb is reported to have almost insulted Prod Acharya whilst refusing any such services. That Pal Saheb is a very loyal and reliable man, and story that Producer Mukherjee is fed up with hir entirely untrue.

That Sardar Chandulal Shah is looking out fc new role to suit Mumtaz Shanti, having in mind remarkable success in "Sawaal" and "Badalti Dun

That Sardar Chandulal is worried that thc "Shree Ranjit", the race-horse won readily for Sardar, somehow his horse-brand pictures don't the course long enough. Why not change the pictu jockeys?

That it would not be a bad idea to give a gi farewell party at the Taj to Director Chaturbhuj D and allow Director Kedar Sharma to fill the vacanc the royal establishment of the Sardar.

That if some one has a picture license to sell, is always a ready-made buyer in P. B. Zaveri, poster-magnate. The report that Sardar Chanc would buy such licenses through Zaveri is only a rumour.

That friends who looked forward to Producer I Zaveri being detained at Delhi under the Defence I lost sight of the national calamity that would taken place in such an event. The city lavatories w have remained blank without film posters and the M cipal budget would have been taxed unnecessaril painting these walls. And with the best of inter they could not have painted a Mumtaz Shanti or other film star to induce people to spit pan and our precious film publicity.

That "Hamari Baat" is running up to expecta now that it has been shifted to the Majestic Cir At the Imperial there was not much sympathy round to attain another record run for a Devika pi Don't be surprised if "Hamari Baat" completes a S jubilee by adding together the weeks of the two thc and a centenary if you add the days and a millen if all the hours are pooled together.

Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Durga Parsad (Indore)

Since I saw Durga Khote in "Prithvi Vallabh," I fell in love with her. I see her in my dreams. Can I marry that sweet lady?

You can't. Because she is already married a second time and her new husband, Flying Officer Rashid, is also reported to have fallen in love with her, long before "Prithvi Vallabh" was released.

Suresh Chandra Jain (Calcutta)

How is Sushil Sahu related to Kishore Sahu?

He is the second work of the same publishing house.

A. M. Ansari (Bombay)

Is Rajkamal Kalamandir a film-producing concern or an orphanage for Maharashtrians?

Just at present, it seems to be both, seeing the number of Maharashtrians being fed and tolerated by Shantaram. The main trouble with Shantaram is that he doesn't know the current Indian languages except Marathi and finds it difficult to deal with other communities. When Chandulal Shah sometimes knocks him over with his fluent Gujarati, Shantaram looks at the ceiling and wonders how a man with that language can produce so many pictures every year.

When will "Draupadi" be released?

Sometime in July with a bit of luck.

K. L. Gupta (New Delhi)

You have been carrying a relentless campaign against crime pictures but at the same time you advocate kissing on the screen.

I did not advocate, Sushila Rani did. And I don't see anything wrong in it. Is kissing also a crime according to you? An act becomes a crime only when you do it without the consent of the other party. There is no immorality involved in kissing so long as you don't kiss someone who doesn't want to be kissed.

M. E. Laher (Transvaal)

Who stands foremost among the film critics of India?

Baburao Patel, Editor of "filmindia". Does that sound funny?

K. R. Padmanabhan (Andheri)

I hear that you are a brilliant astrologer. How will "Draupadi" become?

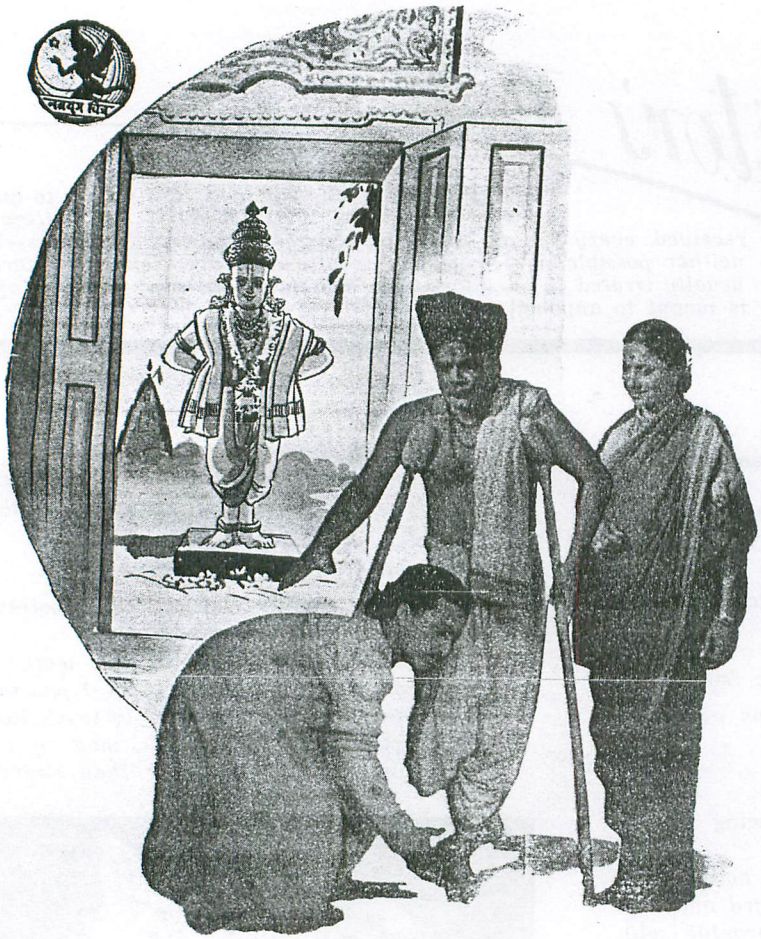
A very successful picture with Sushila Rani as the greatest singing siren of the screen, beating even Kanan Bala. Mind you, this is an astrological forecast, given after studying the "stars" on the screen firmament. And you know they are more volatile than their contemporaries in the skies above.

R. Shriram (Jaipur)

Who can be rightly called the greatest music-director of India?

After carefully weighing the work and the qualifications of many in the field, I feel that there is another one still to be born to touch Roy Boral. In comparison with this man, most of the other music-directors are no better than street-singers.

For the first time Chandramohan meets a cultured and beautiful opposite in Sushila Rani. Between them both "Draupadi", a New Huns picture, at once becomes an emotional and entertaining picture.



HE DARED TO KEEP EVEN GOD WAITING!

•

THE STORY OF MAHARASHTRA'S FIRST SAINT BROUGHT GLORIOUSLY TO SCREEN

IN

NAVYUG'S TALE OF FILIAL LOVE

PUNDALIK

DIRECTION:
JUNNARKAR

STORY:
ROY KINIVAR

INTRODUCING A NEW PAIR **DEVDAS & SHARDA**
& STARRING **KUSUM DESHPANDE, SUDHA APTE, SAROJ BORKAR, SAVKAR JAVDEKAR** *ETC.*

•

FROM 8TH APRIL AT CENTRAL

A "PEERLESS PICTURES" RELEASE

M. A. Basith (Bangalore)

How is that some of the Muslim producers do not advertise in your magazine now-a-days?

They are hoarding their resources and waiting for M. A. Jinnah to edit a film magazine.

E. B. Mobar (Agra)

Which was the first talking picture India produced?

"Alam Ara" was the first talking picture produced by the Imperial Film Company.

P. H. Sharma (Bombay)

Why did Baburao Pendharkar give up the role of "Shakuni" in "Draupadi"?

Mrs. Pendharkar fell seriously ill at Kolhapur and Baburao being a very domesticated person could not find time to flirt with screen villainy, leaving the bedside of an ailing wife. Baburao is a very affectionate person, once you know him well.

Shantichand K. Jhaveri (Bombay)

It's a great news that a highly cultured and educated lady like Sushila Rani is gracing the screen. But in the wake of this news comes the threat, that "Draupadi" is her first and last picture. When you have been calling educated girls to join the screen, how can your own secretary make a solitary appearance on the screen and run away?

I agree with you that Sushila Rani is a bit unfair to me. But surely, you don't expect her to practice all I preach. This girl is primarily a realist and believes more in becoming a life's real heroine than a synthetic heart-warmer of the screen. Her screenwork is merely an adventure in art.

S. R. Sharma (War Field)

Is it true that you have taken over the directorial work of "Draupadi".

I didn't know that rumours could travel so far and wide. Don't believe everything that you hear, is a good policy to follow according to the National War Front.

K. Rajendra Singh (Agra)

Whenever my brother-in-law finds me reading "filmindia" he calls you bad names. What shall I do to stop him?

Kick him on his pants.

Is life a tragedy or a comedy?

It's neither. It is just a reality with shades of both.

What are your ideas about bigamy among men? Do you justify the recent conduct of H. H. the Maharaja of Baroda?

I condemn bigamy in love but don't object to even an extensive polygamy in the conventional marriage. To me, the relationship between a man and a woman is acceptable only if it is honestly emotional.

A. K. Mahadevappa (Adoni)

How many actresses have adopted the divorce-method in the Indian film industry?

So far only two women, Leela Chitnis and Snehaprabha Pradhan, have taken advantage of the divorce laws. The others probably just cut the bridal knot and stay away.

Gopal Prasad Sinha (Lucknow)

Who is the better singer between Kanan and Khursheed?

Kanan, every time.

Dinker Rao (Bangalore)

Can any film producer of India compete with Gemini?

Heavens, no! He is in a class by himself.

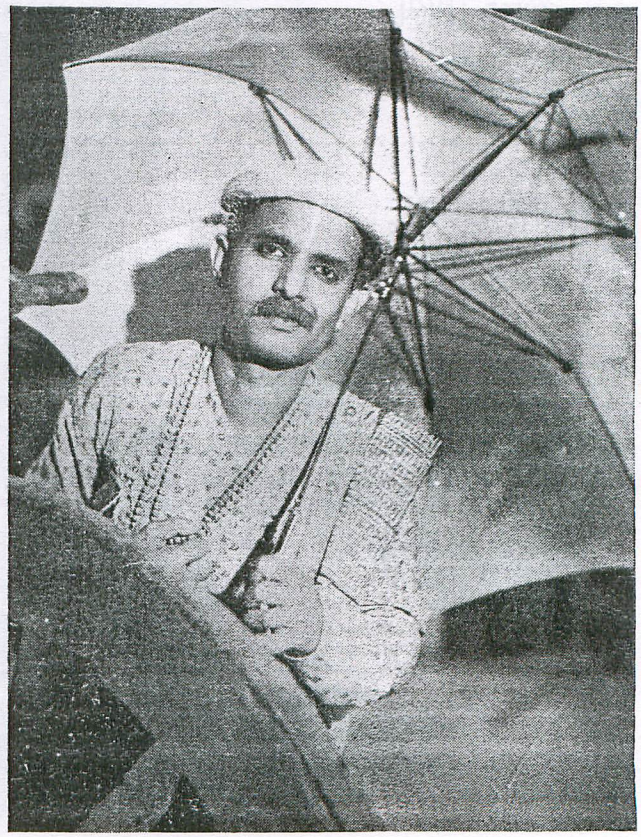
Who sings better between Ashok Kumar and Surendra?

What both sing is not quite music.

K. Sachidanand (Benares)

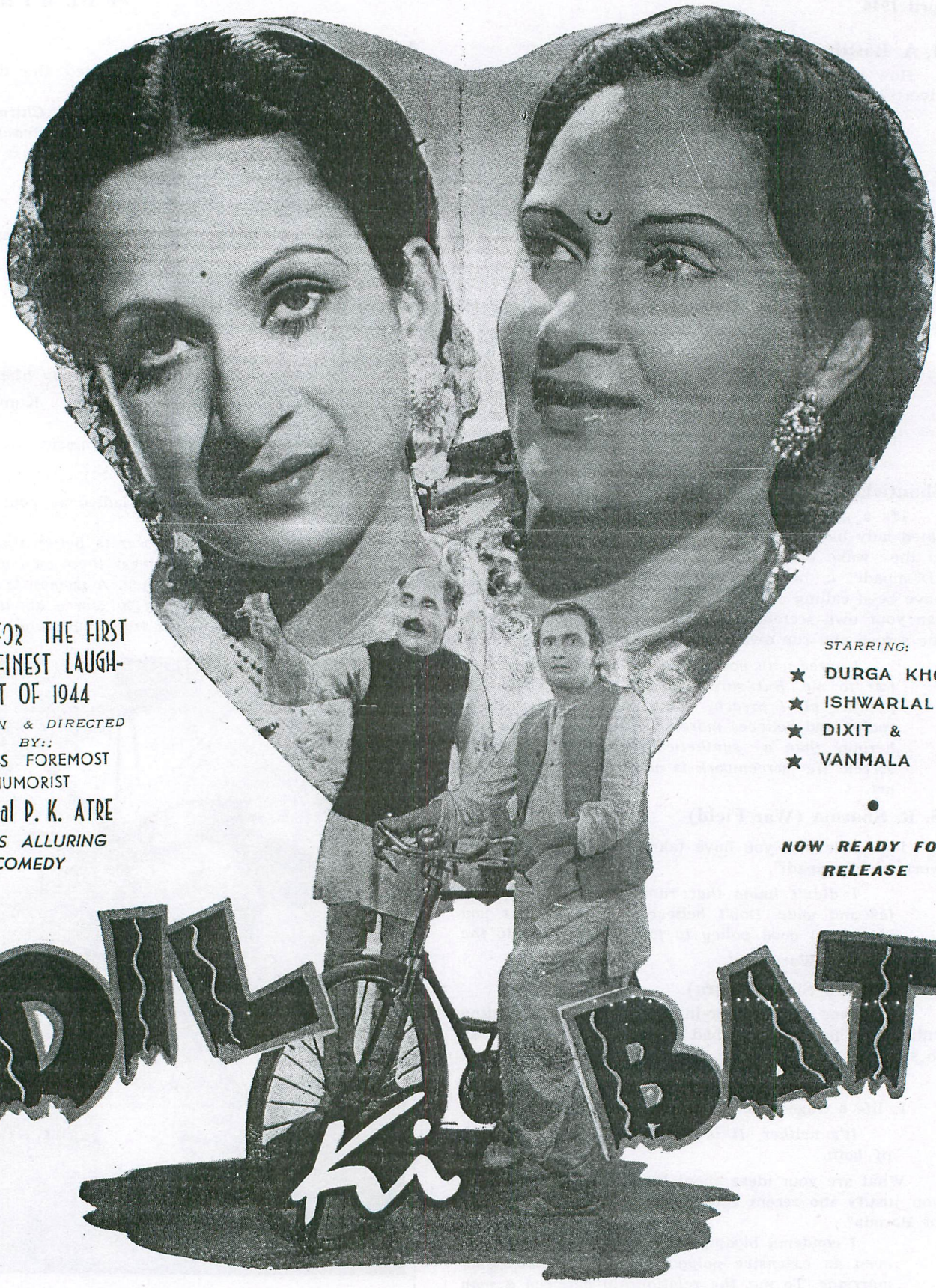
Why do you always choose ladies as your secretaries?

They nurse business secrets better than men. They don't make my business their own and discuss it in the city restaurants. A woman is too engrossed with her own self to worry about others and it is because of this trait that they are con-



This excellent artiste, Kanaihyalal, is reported to be at his best in "Lal Haveli", a Bombay Cinetone picture.

ONE LONG LAUGH



WAIT FOR THE FIRST AND FINEST LAUGH-HIT OF 1944

WRITTEN & DIRECTED BY::

INDIA'S FOREMOST HUMORIST

Principal P. K. ATRE

ATRE'S ALLURING COMEDY

STARRING:

★ DURGA KHOTE
★ ISHWARLAL
★ DIXIT &
★ VANMALA

●

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CONTROLLED BY:

MESSRS. RAMNIKLAL MOHANLAL & COMPANY,

KHETWADI MAIN ROAD — BOMBAY.

Nothing of the sort. A film director would always like to show as many beautiful girls as possible. The trouble, however, is that producers just can't get decent-looking girls as extras. Any extra girl with the slightest pretensions to some looks soon becomes a heroine of a picture. We have therefore extras who are more or less absolute castaways as even second-raters. Jayashree is charming enough to stand on her own without being provided a contrast by extras.

Lal Bhatia (Sargodha)

Why is not a businessman shown as a hero in some picture?

Because heroes make bad businessmen and businessmen consider romance a bad business

N. M. Khatri (Bombay)

Several editors of other film journals always write against your secretary Sushila Rani. Why do they do so?

To dispel any doubts regarding their own extraction—in case people mistake them for gentlemen.

John Aberly (Guntur)

What is the age of Mumtaz Shanti?

Ask me another. I can't risk this one.

Minoo E. Todiwala (Surat)

Which type of an actress do you like most?

I don't like an actress at all. And I often look out for the woman in her, which is a chase enough by itself.

V. M. Balachandran (Palghat)

Has Chandramohan sung in any of his films?

Chandramohan seems to have more sense than Motilal, and spares us the torture on the screen. Chandramohan, however, insists on tickling our ears on the sets.

Manhar Roy (Bombay)

Tell me frankly which is the better between the two, a film-actress or a society butterfly in the clubs?

Any day in the month, or for that matter, any minute in the hour, I would vote in favour of the film actress. Acting in films needs talent, intelligence, toil and tears and the wages earned are well-deserved. On the other hand, society butterflies, who either shake a leg on the ball-room floor or warm a chair at a bridge-table, are in my opinion, the most despicable type of womanhood which sponges on the husband's toil of the day and more often than not, reaps the wages of sin.

T. J. Merchant (Bombay)

Which is the next picture of Sushila Rani after "Draupadi"?

"An Adventure In Matrimony", starring Sushila Rani.

M. Ramanjulu Naidu (Adoni)

How many a times does a man die before his natural death?

That depends on the man. If he happens to be chicken-hearted even a small monetary loss will be too much for him. I have seen a friend of mine

Goaded by power and lust, when men lose their sense of chivalry, the grossest outrages are committed on the womanhood of the country. In "Draupadi" one such incident is brought to life with Sushila Rani and Chandramohan playing leading roles in the forthcoming picture of New Huns.

dead so often at the end of a race day. The emotional types need only an imaginary grievance to breathe out their last, sometimes several times a day. The romantic types are killed with every wink from a beautiful face. There are types and types but where is the space for them all?

K. N. Chapsey (Bombay)

Do you find any improvement in the propaganda shorts produced by the Government of India?

With the solitary exception of "Our Heritage" which I liked more for its idea than for its actual execution, the Information Films of India seem to be going from bad to worse. The entire department is useless in my opinion and constitutes just so much waste of public money.

Miss Sheila Shirsagar (Matunga)

How did you like Mumtaz Shanti in "Badalti Duniya"?

In this picture everything was funny including Mumtaz Shanti. Though things changed quickly to support the theme of the story, the change did not seem to affect dear old Mumtaz.

Who has better acting talent, Protima Das Gupta or Snehaprabha Pradhan?

Snehaprabha made a splendid beginning but seems to have lost the initiative now. On the other hand, Protima is improving in every picture. If both are given the same opportunities, however, I would vote for Snehaprabha whose work is more polished and subtle than that of Protima, who is often loud and crude in her expressions.

S. N. Raja (Bellary)

Does a romantic person necessarily live in a dream-world?

Though romance is just so much dream in the present times, its devotee cannot afford to live in a dream-world. Even romance needs two square meals a day to keep the emotions on fire continuously.

People say that you have a volcanic temper. How does your "Volcanic secretary' manage things when you are erupting?

In a man, temper is essential to provide an incentive to ambition. While in a woman, temper merely helps to burn up a lot of emotion and leave her tired. My beautiful secretary is the most sweet tempered woman I have ever come across. When I am in a temper, she gives me a weak, helpless smile and makes me feel ashamed of myself. As I have no time to explain to her, the practical usefulness of temper in business, I usually kick up a row during her absence, and thus save her a fright and myself a few blushes.

Finex
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READYMONEY MANSION, CHURCHGATE ST. BOMBAY.

Miss Sunita Parande (Poona)

Do you like music or dancing?

Music every time, because it has an emotional language which I can hear and absorb.

P. K. Raman (Bombay)

Your ideas are invariably progressive. And yet you don't seem to belong to the progressive group of journalists of whom we read so much in the daily papers. Why?

I am not a dead sardine to need a label for marketing. I am a group by myself, and I don't need a crowd to propagate my own ideas. It is alright to have associations and other corporations, so long as the work of such institutions benefit society in general. But when groups are formed to give individuals a kick-up in social status, they can't expect Baburao Patel to be a member, who is too much of a rebel to be a quiet guest at a communal dinner.

Miss Indira Sathe (Dehra Dun)

Should a woman value her home or her career?

This is an individual problem, depending absolutely on the inherent inclinations of the woman concerned. Frankly, I would always prefer a woman, who has the instinct to build and nurse a home. But doing so, in the present times, is not an easy job. Keeping a home, with a husband, with children, and with the times against her, would take a woman many more hours of hard work and heart-burns than a time-bound career. And yet, somehow as an Indian, I always feel that an Indian woman graces a home better than an office.

P. T. Patel (Ahmedabad)

When you call Shantaram, "India's greatest director" is it an absolute assessment of his skill or a comparative value of his merit?

In a country like India, where people are slow to learn and efficiency often goes begging, Shantaram will remain an outstanding director, till someone else comes along and pushes him to the lower step. My assessment of Shantaram is therefore a comparative statement describing a fairly intelligent and hardworking man in the midst of so many duffers. In comparison with the greatest film-directors of the world, the great Shantaram must remain a little man from India.

S. N. Joshi (Bangalore)

You have denounced classical music. Does it mean that all classical music should be wiped off completely and only film music should be allowed to remain? Isn't the basis of good film music always classical?

I did not denounce, but Judas did, the so-called classical music which both of us heard at the All India Music Congress. I am inclined to support Judas. And I refuse to believe that anything so boring can be called classical. The word "classical" means the standard of skill in execution and in music, melody in addition. I did not particularly find any standard or skill in the various guttural noises that were made by several musicians. We do want classical music to mark our standard of musical excellence. But don't you think that such music should also delight us in its rendering?

S. K. Acharya (Bombay)

What is the purpose of a film debate, if inspite of debates and criticisms, a picture seems to be destined to run a number of weeks?

The film debates are usually arranged by publicity managers to boost the pictures and their producers. As regards criticism it is lost on the fools who rush to see our pictures.

SPOT THE STAR

Names of Prize Winners.

As declared in our January issue, the following persons, who had correctly named Sushila Rani as the Star in the Photograph, have been the lucky winners. To all these 12 copies of "film-india" will be sent beginning from the issue of April 1944.

The overseas prize winners will be announced next month.

1. Miss Kumuda Balsekar, B.A.
   "Sindhula" Gamadia Road, Bombay.
2. Mrs. Manorama Rao, M.A.,
   C/o Mr. U. N. Rao, Munsiff,
   Coondapur. S.K.
3. Dr. K. G. Munsif, F.R.C.S.,
   Dattobhoy Bldg., New Queen's Road,
   Bombay.
4. Raghu Pal Singh,
   Circular Road,
   Sialkot City.
5. Miss Sushila Devi,
   28, K. Sing Street, Ulsoorpet,
   Bangalore City.
6. Mr. P. Rama Rao,
   Block H. Room No. 135,
   Engineering College Hostel,
   Guindy, Saidapet P.O.
7. Baldev Raj Chopra,
   7 B, Begum Road,
   Lahore.

RAGINI—

This Punjabi charmer will be once again seen on the screen in "Dassi", a Pradhan production from Lahore

MUN KI

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JOSH MALIHABADI

KRISHNACHANDRA

And W. Z. AHMED

Life of Shree

KRISHNA

Produced and

FOR PARTICULARS CONTACT: SHALIMAR

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RA India's Greatest Living Short Story Writer Wrote Dialogues !!!!

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Directed by W.Z. AHMED

PICTURES, SHANKAR SETH ROAD, POONA.
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NUR JEHAN—

This popular artiste makes another screen appearance in "Dost", a social story of Navin Pictures.

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ZAHUR RAJA

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RAJA MOVIETONE

OUR REVIEW

"Salma" Provides Crude Entertainment For Muslim Masses!

It Is A Picture To Be Avoided!

SALMA

Producers: *Hind Pictures*
Story: *Munshi Dil*
Screenplay, dialogues & Songs: *Hasrat Lucknavi*
Language: *Urdu*
Music: *Master Gobindram*
Cinematography: *Kumar Jayawant*
Audiography: *B. N. Sharma*
Cast: *Sitara, Urmilla, Ishwarlal, Yakub and others.*
Released At: *Novelty Talkies, Bombay.*
Date of Release: *29th Jan. '44*

Director:
NAZIR

Munshi Dil, has written this story, and it is really fantastic in its aspect of human relationships especially between two women. The theme is putridly suggestive of a lesbian liaison between the two leading girls in the story and in addition subordinates the ennobling sentiment of love to the material demands of sex and circumstances. A motion picture portraying such a disgusting theme must constitute a lurking menace to society, even in its best parts.

Salma and Surraiya are two girl friends, who are immensely in love with each other so much so that one cannot live without the other, and when Salma is taken away to Allahabad for her betrothal, Surraiya is heart-broken and jumps in her bed restlessly for Salma's presence and company.

Now we are introduced to two medicos, Dr. Masood and Dr. Manzur. They are twin brothers and the roles are played by Ishwarlal. Masood practises in Allahabad, while Manzur feels the pulses in Cawnpore. The brothers resemble each other and on this resemblance, the entire plot is built. We are told that the resemblance is so perfect, that the record of the Dionne Quins is beaten hollow. Whatever that be, building a story on such flimsy aspect helps to provide a pointer to the shallow depths of the writer's intelligence.

Salma meets her medico, Masood, at Allahabad and the introduction between the two is so frivolous that one wonders whether as Indians we ever had any dignified traditions in matters of matrimony and sex. However, Masood is soon married to Salma at Allahabad.

In Cawnpore, Surraiya frets for her "beloved", in this case, her girl-friend Salma and she feigns illness and with the help of the usual film coincidences, of all the doctors in Cawnpore, and there must be many including some bearded hakims, the twin brother of Masood, Dr. Manzur, is called upon to feel the pulse of Surraiya. That provides the intriguing angle to the story. Dr. Manzur falls in love with the open hand of Surraiya without even seeing her face and thereby suggests that he was acutely sex-starved. And vice versa.

Arrangements are soon made to mate Manzur and Surraiya. But on the wedding day, Manzur obliges the writer by slipping from the horse and dying quickly without a second look at the world. To prevent Surraiya being shocked, her old hag gives a desertion story and says that Manzur had left Cawnpore.

The sex-stricken Surraiya now craves for the love of Salma and she is soon taken in an invalid condition to Allahabad. Seeing her condition, Salma's heart melts for her friend and when Surraiya's mother tells the real story of Manzur's death, Salma realises the tragic circumstances of fate.

To save Surraiya, Salma persuades her husband to act as one belonging to Surraiya when she recovers consciousness. Surraiya soon claims Masood as her own husband and is quite happy at the idea. Masood makes feeble and impotent protests to his wife Salma but she insists on his continuing the misrepresentation fearing a break-down in Surraiya's health. Very soon, owing to the interference of the conventional villain, Surraiya loses faith in Salma and accuses her of seducing her husband. The tangle continues till Salma is provided with an opportunity to make an outstanding sacrifice for her girl-friend. And Salma soon goes away to the mosque, leaving Surraiya and Masood to lead a worldly life.

The entire story is fantastic and the way it is developed, it looks more so.

The picture has mediocre production values in sound, photography and direction.

The musical fare is of the cheap variety. The dialogues are not so bad, but the songs blare out the usual Urdu phraseology without much meaning.

None among the artistes give any performance worth any special mention.

The picture, on the whole, is one to be avoided due to its suggestive and vulgar theme.

It seems to be an intimate situation between Vatsala and Ishwarlal in "Zaban" a picture of Jayant Desai Productions.

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OUR REVIEW

"Dost" Presents Moderate Entertainment!

Kanaihyalal Gives A Splendid Portrayal !

Motilal's Crude Nasal Twang !

When a producer produces a picture with a constant eye on the box-office, he often fails to give a good story. This seems to be the main reason why "Dost" has become an emotionally weak story on the screen, in spite of the original theme promising a pretty good scope for some sensible emotional drama.

Director Shaukat Hussein Rizvi, whose work in "Dost" gives a splendid future promise, must firstly unlearn what he has learnt of motion pictures in the Punjab and realize that if a story is worth turning into a motion picture by virtue of its intrinsic message, it should be carefully built up with emotional sequences to bring the theme home rather than prop it up with box-office punches like a singing girl's song or the Hindu-Muslim unity angle, the frequency of which in our present day motion pictures has made this aspect of presentation a bit tiresome. Somehow our producers do not realize the fundamental fact in motion pictures that too much of a good thing often proves very tiresome.

Admitting that our film industry should struggle to achieve a permanent Hindu Muslim unity, it does become too blatant and aggressive a propaganda, when from picture to picture we are given large doses of this good prescription. If the aim of unity has to be achieved, the propaganda should be more soothing and subtle. Merely combining a Hindu boy and a Muslim boy in a friendship and then permitting each to make sacrifices for the other does look a little cheap and synthetic. The laboured attempt, which the story-writer has made, to glorify the friendship between the Muslim Mumtaz and the Hindu Dr. Mohan lends to the story a ridiculous angle, in view of the fact that both the parties are not shown as having any other friends of their own communities. Was it perhaps to pander to the box-office aspect of the picture?

For some strange reason, most of the Punjabi directors seem to revel in showing drinking, singing and dancing scenes, generally in the houses of prostitutes. It seems to be almost a weakness with these directors. Very rarely we find a picture from the Punjab in which these scenes are not shown. And so many times have such sequences been shown on the screen, that nowadays our house-wives seem to know more of the happenings at prostitutes' houses than in their own. In our opinion it would be wise to drop such sequences in future or if they are inevitable in a story, present them with as little stress as possible.

"Dost" contains many such long sequences in which, at Rajni's house, Lobhichand, the villain and Sardarilal, his henchman drink and plot in the lustful presence of the prostitute. Is it necessary for a man to be in a prostitute's presence to be a villain? Can't he think out his schemes in his own house? There is no art in showing a too obvious villain as Lobhichand is shown.

DOST

Producers:	*Navin Pictures*
Language:	*Hindustani*
Story:	*Fayaz Ali Khan*
Dialogues:	*Hakim Hashmi*
Songs:	*Shams Lucknavi*
Cinematography:	*Keki Mistry*
Audiography:	*Kaushik*
Cast:	*Noor Jehan, Motilal, Husna Banu, Kanaihyalal etc.*
Released At:	*Imperial, Bombay*
Date of Release:	*25th Feb. '44*

Director:
S. H. RIZVI.

Suvarnalata and Charlie succeed in creating humour in "Ronaq" a Soubhagya picture.

A COMMON PLOT

Coming to the plot of the story, it is an old, old plot which we have seen on the screen several times before. Only it had no Nur Jehan to act in it, nor her husband Shaukat Hussein to direct it.

Lobhichand, a money-grabbing villain, has eyes on the property of his nephew and niece. He has, of course, a prostitute to maintain and a henchman to feed. He disposes off the nephew and blackmails the niece, Sheela. Sheela, however, meets a friend in Dr. Mohan, a young gallant. They fall in love, as they must, having nothing else to do. Dr. Mohan has a Muslim friend in Mumtaz. Mumtaz is a married man with a young wife called Uzra. She calls

5 HIT STARS

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★ AJMAL
★ HARI SHIVDASANI
★ SALEEM RAZA
★ GHULAM QADIR

1 HIT SENSATION

SALMA

(NEW DISCOVERY)

10 HIT TUNES

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BARKAT MEHRA

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AMARNATH (B. M. V.)

SOUND:
P. L. KAPUR

CAMERA:
A. HAMID

DIALOGUES:
EHSAN, B. A.

SPECIAL DANCES BY:
KALAVATI
(CHITRALEKHA FAME)

★

— OUR NEXT —

LALA RUKH
CHHAMIAN

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Dr. Mohan, "Mohan Bhayya", and the story-writer expects this gesture to be taken as a rare miracle in our society. Mumtaz gets fascinated by Hira, a prostitute. The threads of the drama are thus closely interwoven and they make their own loops, all within a small family circle.

When Mumtaz becomes indifferent to his wife and chases the prostitute, the Hindu Dr. Mohan steps in with an air of martyrdom and tries to save Mumtaz and his wife. Mumtaz's wife, however, dies of the shock of her husband's indifference. It is a believe-it-or-not story. After Uzra's death, Mumtaz comes back to his senses to discover that Dr. Mohan has landed himself in a hot soup with Sheela all on account of him. Misunderstandings are now created to make the drama intriguing and Dr. Mohan and Sheela, who have been provisionally living as husband and wife to frustrate Lobhichand's evil designs, are estranged for a while.

It all ends well in the end and Lobhichand is punished but not till the Muslim Mumtaz has given his life to save the Hindu Dr. Mohan. We are then taken through a graveyard, before being sent home to be happy at the triumph of love and yet to remember the great Muslim martyr, Mumtaz, who gave his life for a Hindu friend.

Travelling on familiar ground, the story is developed in a too conventional way and therefore becomes boring in parts. When Lobhichand comes with a revolver to face Dr. Mohan, every one knew that Mumtaz was going to die.

There are many such situations throughout the picture which could be anticipated well in advance. The story thus lacked the element of suspense which is a fundamental principle of all entertainment.

The direction of Shaukat Hussein is quite suitable, though it is necessary for him to take greater palns in future over the emotional situations of a story. Sound and photography are good.

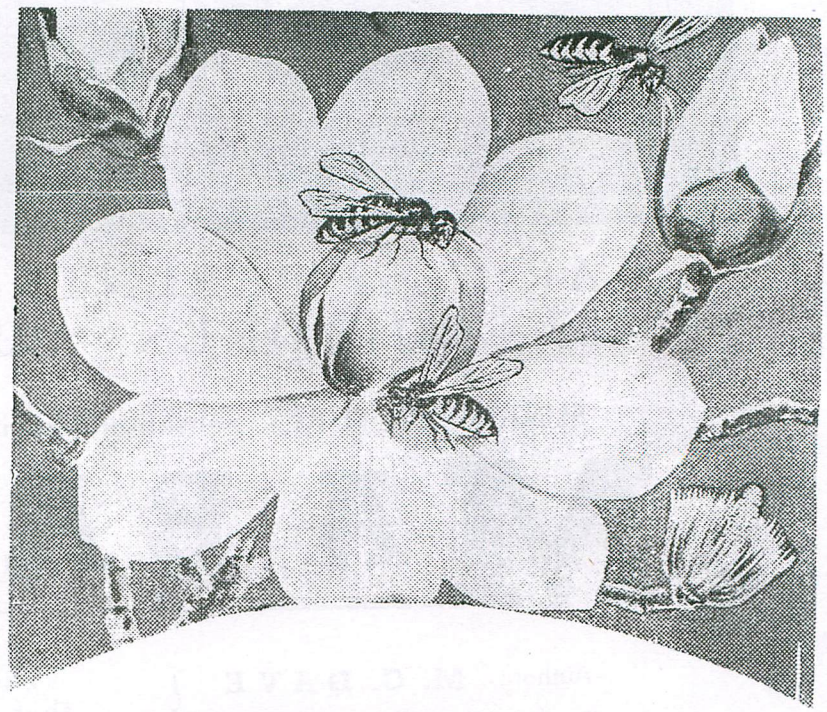
The music is of the cheap popular variety and acquires no particular distinction. The songs also present some hackneyed romantic sentiments repeated by umpteen Urdu poets through the last 300 years. Dialogues are pretty good.

KANAIHYALAL'S PERFORMANCE

The best performance is, of course, given by Kanaihyalal who showed his versatile talent with almost a vengeance in the role of Lobhichand, the villain. Nur Jehan did pretty well as "Sheela", the heroine, but she has gone too fat on the face and sings like a little child at its teething stage, not being able to pronounce distinctly her "R's". Nur Jehan reveals terrific limitations in music, and it will be well for the girl not to risk singing in future.

Motilal, as the hero, did his usual work, but his pretensions at singing spoilt the whole show. Motilal's attempt to sing with a crude nasal twang creates a ludicrous effect on the audience. It will be a justifiable mercy if this fellow is stopped from singing.

In conclusion, "Dost" is quite a good time-killer and worth a visit unless you have something more important to do.



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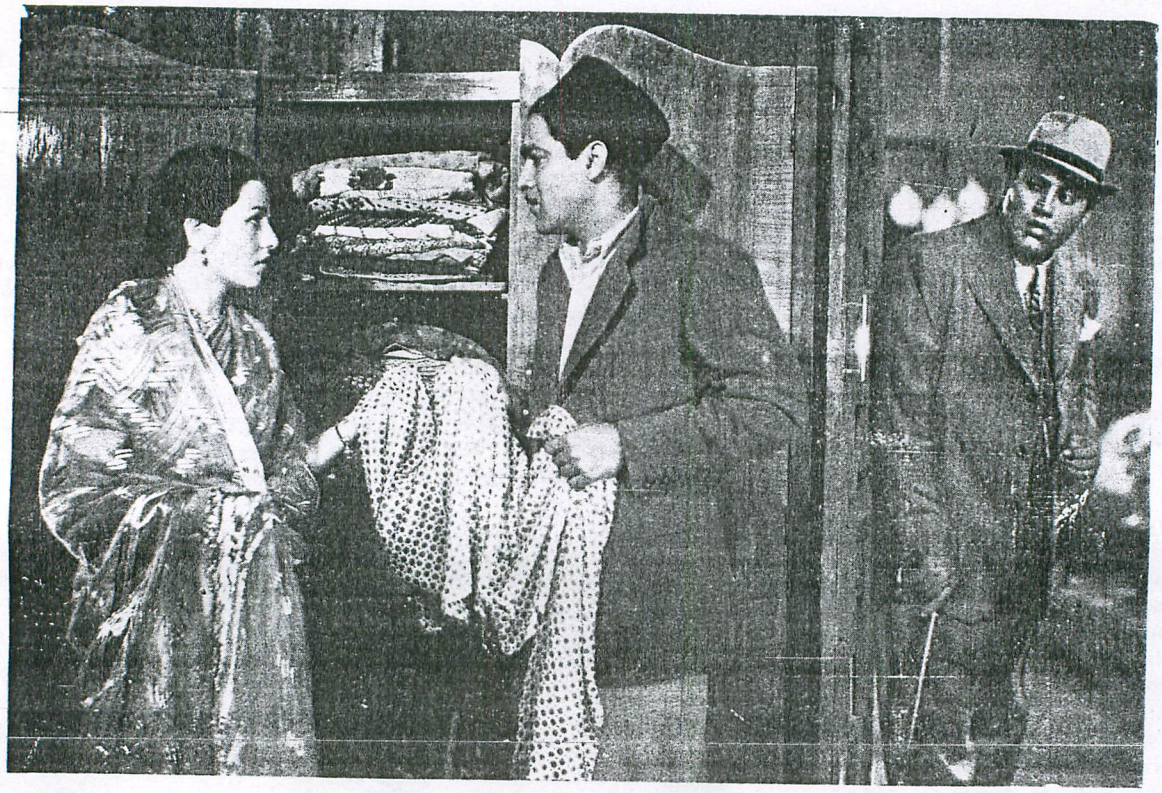

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OUR REVIEW

"Badalti Duniya"—An Abortion Of Cinematic Art!

Mumtaz Shanti's Pathetic Performance!

An All-Round Rotten Picture!

"Conceived" and incidentally "aborted" by Mohan Sinha, "Badalti Duniya" becomes a most enjoyable picture, exciting constant ridicule, once you make your peace with the theme which, though once intended to become an exciting philosophic drama, has actually ended in being a tragic comedy of intentions.

I enjoyed "Badalti Duniya" immensely as an abortion of motion picture art as from foot to foot I discovered new ugly twists in dramatic situations acted with even more ugly clumsiness.

"Badalti Duniya" is a regular brain-twister in the matter of its theme. It would be a rare discovery if some one can find out what the writer started to tell the world, when he opened the picture with a senseless marathon song, which starts boring with its very first line.

We are introduced to Kamal, the young son of a rich merchant. This young man is described as a "staunch social reformer" with, of course, a sprinkling of national ardour.

Then there is Shanti, the daughter of another rich man, and she is shown as a social snob who looks condescendingly on the poorer folks.

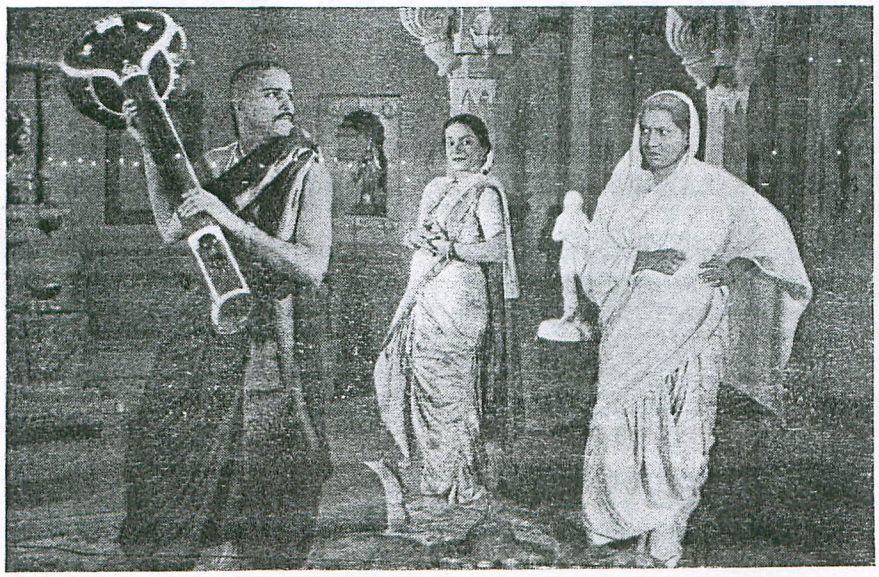
As is anticipated these two come into conflict. This conflict is supposed to supply all the drama for the motion picture. Actually it does not is a matter of pity.

BADALTI DUNIYA

Producers: *Murari Pictures*
Language: *Hindustani*
Story, Scenario, Songs & Dialogues: *Mohansinha*
Music: *Dey, Bhojak, etc.*
Photography: *V. N. Reddy*
Audiography: *N. S. Nair*
Cast: *Mumtaz Shanti, Trilok Kapoor, K. C. Dey etc.*
Released At: *West End, Bombay.*
Date of Release: *26th Feb. '44*

Director: MOHANSINHA.

The parents of both the youngsters play their parts in Mohansinha's drama by fiddling with the lives of the youngsters and by sighing and shouting at regular intervals.



This seems to be a pretty stormy situation from "Pundalik" a devotional subject produced by Navyug.

Mumtaz Shanti has definite dancing grace as she displays it in "Pagli Duniya", a Ranjit picture.

The whole trouble, at the end, seems to have been over the problem of who should marry Shanti. Kamal settles the affair ultimately by marrying Shanti and ending the herculean labour of Mohansinha.

TOO ROTTEN

The production values of the picture are too rotten to deserve any description. Music, songs, dialogues, photography and sound are all rotten throughout. The direction of Mohansinha is too primitive to deserve any comment.

Mumtaz Shanti, in the role of "Shanti", looks too ugly for words and acts like an untrained schoolgirl seeing the screen for the first time.

Trilok, in the role of the hero, only succeeds in exposing his terrific limitations by giving a melodramatic performance.

A bit of good work is given by Badri Prasad in the role of Kamal's father. The rest do not count at all.

"Badalti Duniya" is definitely a picture to be avoided.

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OUR REVIEW

Kamla Chatterjee Saves "Shankar-Parvati" From Boredom !

Sadhona Gives A Beautiful Dance But Acts Poorly

Poor Story Development And Direction Affect The Picture !

"Shankar Parvati", produced by the Ranjit Film Company is a disappointing picture from many angles. The development of the subject, coming as it does from a studio, where literary men like Sardar Chandulal Shah and Mr. Chaturbhuj Doshi are found, becomes rather shocking seeing that the "Shankar" of "Shankar Parvati" is portrayed more as a modern gay caballero chasing his lady-love and often sulking with her than as the spiritual yogi who is supposed to predominate the Divine Trinity.

The symbolic significance of the character of Shiva with its spiritual background of tapasya and renunciation has not at all been shown in the picture under review.

Ranjit's "Shankar" is more a high-tempered sulking brute in constant heat than the god of destruction, who frequented the crematory for deep meditation and in himself symbolised the inevitable philosophy of death.

As Ranjit's "Shankar Parvati" does not come up to our spiritual traditions of Shiva, it must be treated as a social romantic subject in a mythical costume.

THE CONVENTIONAL STORY

The picture presents the usual mythological story which underlines the essentially Hindu belief that through different births, the Hindu wife gets the same husband. Sati, the daughter of King Daksha, in the previous birth, becomes Parvati, the daughter of King Himalaya, in her second birth and though her parents seemed to change, she found the same husband in both the births.

The story travels on the conventional track and Sati destroys herself, touched by the insults flung by her father on her husband Shankar. Lord Shankar whose principal business seems to be losing his temper, destroys everything by his "Tandav-Nritya". Somehow he is reconciled and he retires to the forest, a widower, for spiritual contemplation.

After a time, the world is again harassed by Tarakasur, a demon, and according to Hindu mythology, somebody has to be born to destroy this demon, so that the gods may live in peace. The only possibility is presented in matching the widower Shankar, with Parvati, the daughter of Himalaya.

Now begins a romance in the true fashion of the Indian movies and Goddess Parvati begins a chase of Lord Shiva in a truly modern fashion till the gold fish is landed. This in short is the incident portrayed in "Shankar Parvati", forgetting completely the different aspects of Lord Shiva's symbolic role, such as, his love for music and dance, his spiritual contemplation and renunciation and his association with the supreme philosophy of death.

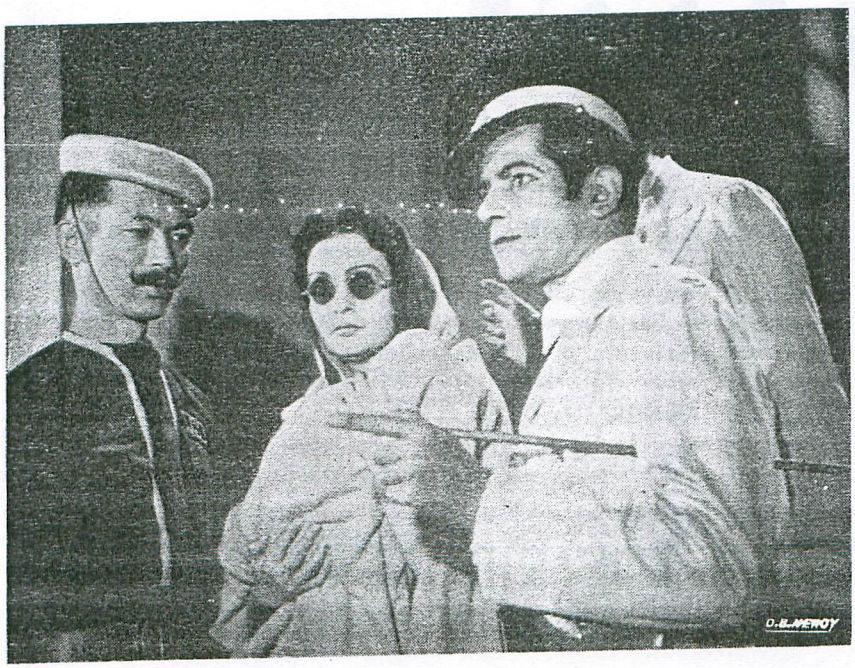
UNIMAGINATIVE WORK

The fundamental flaw in this picture is its weak and unimaginative story. Add to this aspect an equally weak and unimaginative direction and imagine what a motion picture mess "Shankar Parvati" must have become. The casting of characters

SHANKAR PARVATI

Producers: *Ranjit Movietone*
Language: *Hindustani*
Story: *Chaturbhuj Doshi*
Dialogues & Songs: *Pandit Indra*
Photography: *D. K. Ambre*
Audiography: *Thakorbhai Patel*
Music: *Jnan Dutt*
Settings: *Adam Mistry*
Art Direction: *S. A. Wahab*
Dances: *Amiyakanti*
Cast: *Sadhona Bose, Aroon, Kamla Chatterjee etc.*
Released at: *Opera House, Bombay.*
Date of Release: *11th Feb. '44.*

Director:
CHATURBHUJ DOSHI.



Leela Desai seems to have been caught for the first time in "Mujrim", a social story of Shree Films, directed by Nitin Bose.

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STARRING :

RAGINI – NAJMUL HUSSAIN

WITH KALAVATI & GYANI

DIRECTED BY : **H. BOSE** • MUSIC : **AMARNATH** • DIALOGUES & SONGS : **D. N. MADHOK**

PRODUCED BY : **RAMNARAIN DAVE**

•

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is also equally unimaginative, with the exception of Kamla Chatterjee who takes all the burden of entertainment and carries it ably on her little shoulders.

The photography was far from happy and the huge, imposing sets suffered from lack of sufficient lighting. The sound recording was, however, pretty uniform.

The dialogues of the picture did not particularly attract any attention, while the song compositions can be labelled as unsuitable and inappropriate seeing the subject in hand. A couple of tunes did appeal, especially those on the lip movements of Kamla Chatterjee, but the rest of the music is far from being happy or suitable.

WHERE WORDS FAIL

Among the three principal players Sadhona Bose, Aroon and Kamla Chatterjee, Kamla has given a really sparkling performance and incidentally she becomes the solitary source of all entertainment in the picture. Kamla easily disposes off Sadhona, the well-known film star and in their joint scenes scores heavily against her.

Sadhona Bose looks truly a daughter of the Himalayas with her rotund and almost Mongolian features, of course from the wrong side of the Himalayas. Her work looks almost amateurish and does not command respect at any stage during the picture. Her Hindustani diction, inspite of years of work on the screen, is still a shame to the most raw recruit of the screen. All told she has given one beautiful dance in the picture and that is all.

THEY KNOW HER WELL !
Exactly 16,340 persons replied in "Spot The Star" competition till the 22nd March 1944. Barring 107, all others spotted Sushila Rani correctly.

The English language becomes a poor medium of expression if one attempts to describe the histrionic talent of Aroon, the man who acts "Shankar". A friend described his expression as that of a newly born baby opening its eyes on the world for the first time and wondering where it had come.

This boy, whose sincerity of purpose can not be doubted, has perhaps the most silly face a man can have for screen purposes. The way he rolls his eyes with a blank look, one wonders whether there is any grey matter at all behind those glassy eyes. Add to this his ear-to-ear hideous smile, which one would like to shut off with a zip-fastener, and imagine what a pathetic mess he must have made of the spiritual role of Shiva in "Shankar Parvati".

The less said about the others in the picture, the better.

All done and said, "Shankar Parvati" becomes a boring experience which shakes one's faith even in the divinity of Shiva, after seeing the man-hunt between Shankar and Parvati.

It is a picture, Ranjit should be ashamed of.

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OUR REVIEW

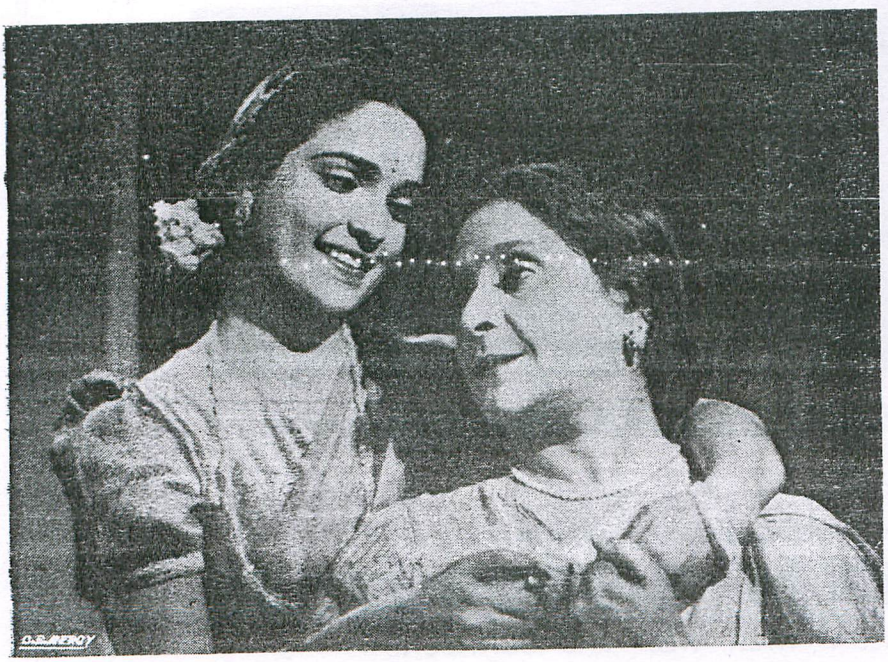
"Naya Tarana" Becomes A Shivering Picture !

David And Jairaj Act Well !

Progressive-journalist K. Ahmed Abbas of the Bombay Chronicle, has once again given a supposed screen story in "Naya Tarana". Its theme is in keeping with the frustrative ideals which have become an obsession in Abbas's different writings. It seems that the strength which Abbas lacks in his physical frame, he wishes to make up by erratic flights in intellectual fields. It is an inferiority-complex, peculiar in the weak-muscled journalists of the country. Some of them seem to get almost a sadistic pleasure in attacking the strong and the successful, under the present-day fashionable garb of socialism.

In "Naya Tarana", Ahmed Abbas, supposed to be a conscientious war-objector, has unconsciously given a good war propaganda picture, even though its message is too blatant and obvious. The writer seeks to portray the prevalent conditions of economic distress among the agriculturists of the country. Strangely enough, he concludes by making agriculturists accept alms and charity at the hands of the rich instead of lending to them real strength and self-respect. Abbas's hero and the heroine, both come from a wealthy status of life and they seem to practise socialism as a modern vogue.

The picture opens with the hero, Anand, in the fields instead of in the palatial mansion of his Zamindar-father. A cheap attempt is made to enlist popular sentiment by putting an elegy about the sad lot of the starving peasants, who seem to have lot of strength to sing in protest, but not enough to work and earn a living. In this song, the writer showers the usual praise on Mother Earth, for no fault of her own, glorifies the peasants and runs down the rest of the world. No one really sympathises with such attempts to provoke national sentiments and the opening song provides one more tiresome item of entertainment which has come on the screen over a hundred times. The pictorial shots of corn-growing, ploughs furrowing and human beings working, which serve as inserts in this song, have become so familiar that the last drop of novelty is eschewed out of them.



Chandraprabha and Sunalini do look like daughter and mother in "Umang", a Praja picture.

NAYA TARANA

Producers: *Navyug Chitrapat*
Language: *Hindustani*
Story & Dialogues: *K. Ahmed Abbas*
Lyrics: *Wali*
Music: *Amir Ali*
Camera: *Anna Gune*
Sound: *C. Modak*
Cast: *Snehaprabha, Jairaj, David etc.*
Released At: *Central, Bombay*
Date of Release: *5th Feb. '44*

Director:
NAJAM NAQVI

If Ahmed Abbas had placed his hero in the peasant class and his heroine where she is at present, he would have achieved the necessary dramatic contrast so essential for themes like this, even though the procedure would have looked too familiar. But Ahmed Abbas throws his two main characters into the play holding shining silver spoons and then calls upon them to make transparent sacrifices which at their greatest emotional heights, look, at best, acts of condescension. In short, the writer succeeds in propagating hypocritical socialism mainly intended to contribute to the romantic interest in the story.

UNDER CLOAK OF SOCIALISM

Anand, is a young son of a rich Zamindar. His father, is shown as a cruel oppressor, while Anand is shown as a budding socialist, whose contribution to the cult, begins and ends in writing revolutionary poems. Anand is also shown as a humanitarian, who clashes with his father, and leaves the parental roof and comes to the city to earn his own livelihood.

Strangely enough, when Anand leaves for the city, he forgets all his peasants for whom he had previously shown so much missionary zeal. He goes to the city to carve his own individual fortune and only returns to his village when he becomes rich after his father's death, to practise some cheap charity. If socialism is a result of mental conviction against the injustices of society, Anand should have lived in the village it-

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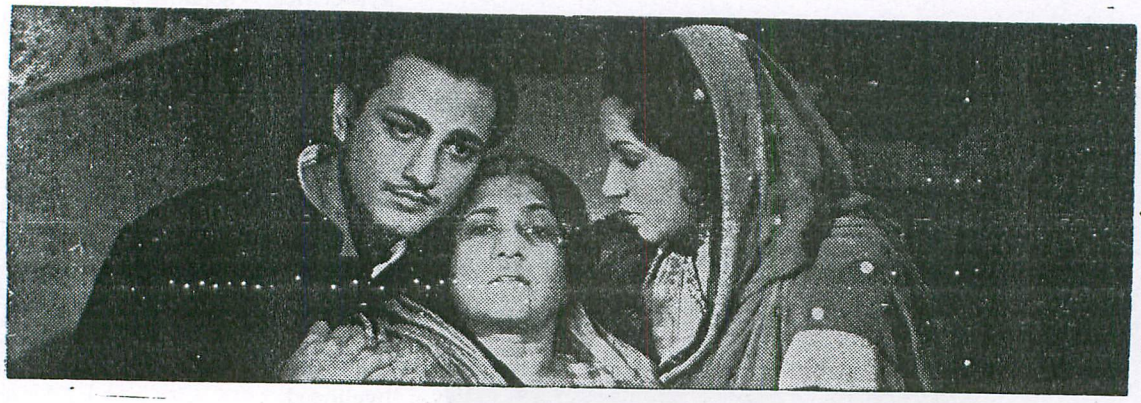

with ←——

Directed by: **RAMCHANDRA THAKUR** M. A.,

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self and worked with the farmers in the field. Instead he comes to the city and gets his book of poems published and waits for the cheque with hungry expectations. May we know where is the true spirit of socialism in the portrayal of the hero?

On the other side of the drama the sex-interest is provided by Kalavati, the daughter of one Seth Lakhmichand. She is also fired by the spirit of socialism in the midst of soft cushions provided by her father. She reads Anand's poems and sets fire to herself. Very soon. she is on the hunt for the poet and they fall in love with each other.

The third angle of the triangle is supplied by one Maniram, a share-market shark, who nurses a soft eye for Kalavati.

Anand goes through the usual routine of job-getting and job-losing in maintenance of his socialistic principles. In a short time, he becomes famous as a national poet and Kalavati keeps his flag flying at social functions. At this time, Anand's father dies and he becomes an heir to the old man's fortune. He returns to his estates and finds his people in the grip of a convenient famine of which he never had an inkling before when he left his homestead only a few months earlier. And, we are told, that the preliminary conditions of the famine were at least two years old.

Another cheap sentiment which the nationally-obsessed Ahmed Abbas has exploited is that of the Hindu-Muslim unity. The Hindu hero is given a Muslim friend in Anwar, while the heroine is given a Muslim girl as a companion. This idea is carried further in making the Hindu agriculturists pray to their God while the Muslim ones call for their Rehman with the painted background of a mosque behind. One wonders whether Abbas has succeeded in ridiculing the national philosophy of Hindu-Muslim unity by his frivolous presentation or whether he has succeeded in providing the usual box-office incentive for the masses.

Seeing the famine, the hero, Anand, starts distributing grain to the poor and the starving in the a la Damaji fashion.

At the other end, the heroine misunderstands for a while, the hero's absence and comes to the battlefield of romance to find her hero, heaped with more laurels as a humanitarian. Anand spends all his wealth in buying food for the poor and Kala takes him to the city to stage some dances before the city-rich to collect more money. That gives a chance to Snehaprabha to show her dancing talent, in which purpose however she fails miserably.

The dance-and-collect idea however fails owing to the machinations of Maniram. In the meanwhile, the hunger of the peasants increases and the hero and the heroine are tossed about in searching for the hoarded grain. They trace the grain in Maniram's house, but Maniram manages to frame up Anand and gets him locked up. After a few more unconvincing twists, Anand is released from the prison and is locked up in the arms of Kalavati while Maniram gets his dues. We are told that, "the final triumph of Anand and Kalavati is the triumph of the people". It seems to be a believe-it-or-not story.

WELL-SHOT BUT POORLY DEVELOPED

The picture seems to have been rather carefully shot from a technical point of view, though the director fails to work up the emotional sequences to their required heights, probably due to the severe limitations of the artistes.

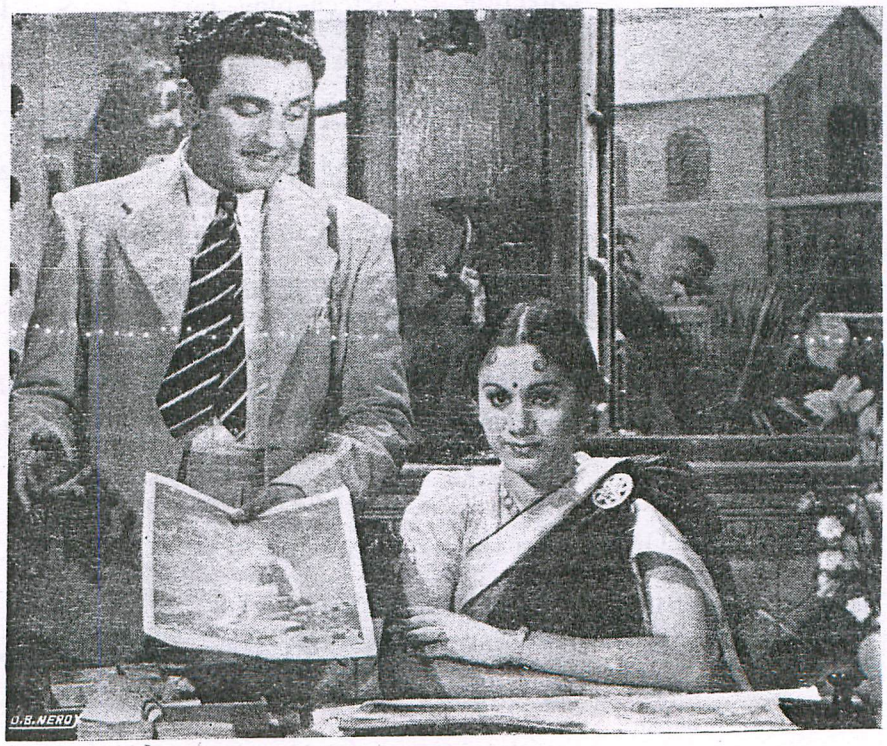
Photography is tolerably good, and there is nothing much to complain about the sound.

The music is of the cheap variety, intended and designed to appeal to the masses. The song compositions are poor throughout.

Amongst the players, David lives up to the expectations as 'Maniram'. Jairaj also gives a good performance inspite of what he did in 'Hamari-Baat'. Snehaprabha Pradhan in the role of 'Kalavati', looks less repulsive, being taken in midshots throughout. Her performance, however, remains utterly unemotional and she fails to identify herself with the role. The dance which she gives seems to be a stupid concoction of some erratic movements pieced together to the rhythm of music.

The others in the picture just fail to do their bits.

At best, "Naya Tarana" remains a boring picture with an unconvincing and inconclusive theme.



Ishwarlal and Kaushalya come together in "Zaban", a social picture of Jayant Desai.

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NEW HUNS PICTURES LTD.
(Bombay)

It may sound premature to say that "Draupadi" that mammoth production of New Huns is likely to be a top-notcher of all times, but that is what it threatens to be according to several seasoned critics who have had the privilege of seeing some edited rushes.

A unique and distinctive feature of "Draupadi" is its thrilling music as rendered by Sushila Rani. Almost all are agreed that so many charming and lilting songs have never before been found together in a single picture. The way Sushila Rani, who incidentally has six songs in the picture, sings these songs, the human soul soars high on the wings of divine melody and the recording technicians are often hypnotized into becoming charmed and peaceful devotees of Muse. People say that a voice like Sushila Rani's, with its unique wealth of emotion and its heart-rending depth of pathos, not to mention the crystal clarity of words, has never before been recorded for the Indian screen. Yes, this cultured lady of the screen has an almost divine voice and the Indian screen will lose its most charming and accomplished siren when Sushila Rani retires from screen work after her first and last attempt in "Draupadi". Already friends are persuading her to continue with the screen career saying that her divine melody, which is Heaven's greatest gift to her, should bring joy to the tormented millions who seek escapism from their day's toil in a film theatre. Just at present, Sushila Rani is storing all these arguments with her unfailing and courteous smile which seems to say: "there is still time for all that."

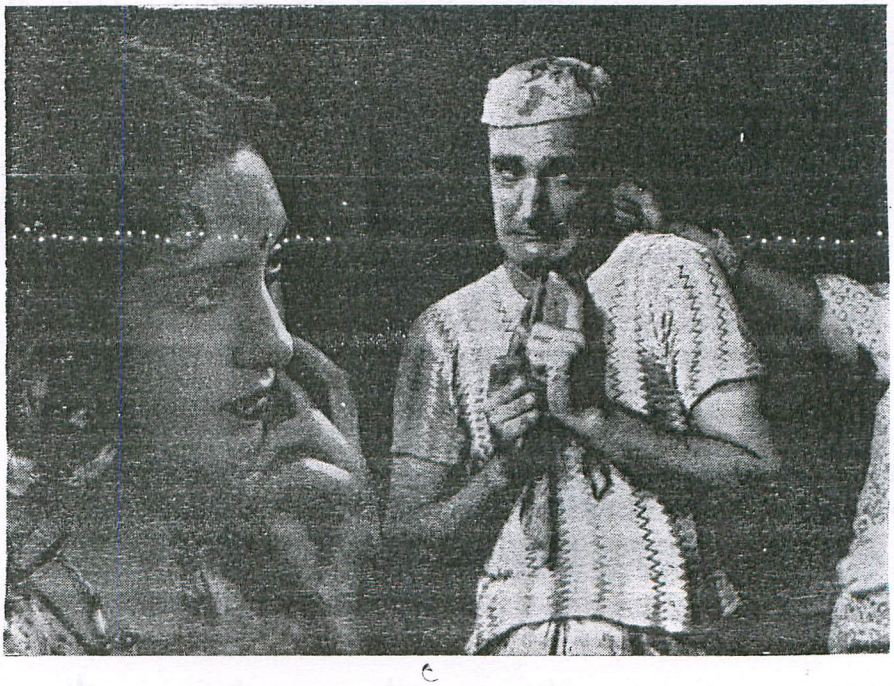
Having completed the climax scenes of disrobing the heroine who had become a mad gambler's stake, further scenes leading to the grand climax are now on the sets at the Minerva Studios in Sewree.

A picture like "Draupadi" with its spectacular sets and star-studded cast can not be completed in a couple of months. It is an epic of screen production which must take its due time for completion.

All the different stars, Chandramohan, Mazhar Khan, K. N. Singh, David, Dixit, Badri Prasad etc., have given their best and have in addition extended their enthusiastic cooperation by regular attendance, in spite of some of them working in as many as four other pictures at the same time.

Sushila Rani has just completed the shooting script of the opening scenes of "Draupadi" and is busy getting the Hindustani dialogues from Mr. J. S. Casshyap. The most amusing part of the production work of "Draupadi" has been the constant conflicts between Sushila Rani and Pandit Indra who has written all the songs of the picture. With Panditji pulling in his own direction to secure what he thought was better poetry and Sushila Rani fretting in the other direction to secure musical phonetics, it was a rare all-in affair between the brother and the sister and provided a lot of amusement to the on-lookers. The net result, however, has been rare words, rare songs and rare tunes. Thanks largely to Sushila Rani.

Whatever may be the rumours and counter-rumours about this stupendous motion picture, let us assure the readers that "Draupadi" is progressing according to plan and no amount of sabotage, as practised by some discontented elements, is going to hamper its progress to-



Radha Rani and Ghory appear together in "O Panchhi" a picture of Raja Movietone.

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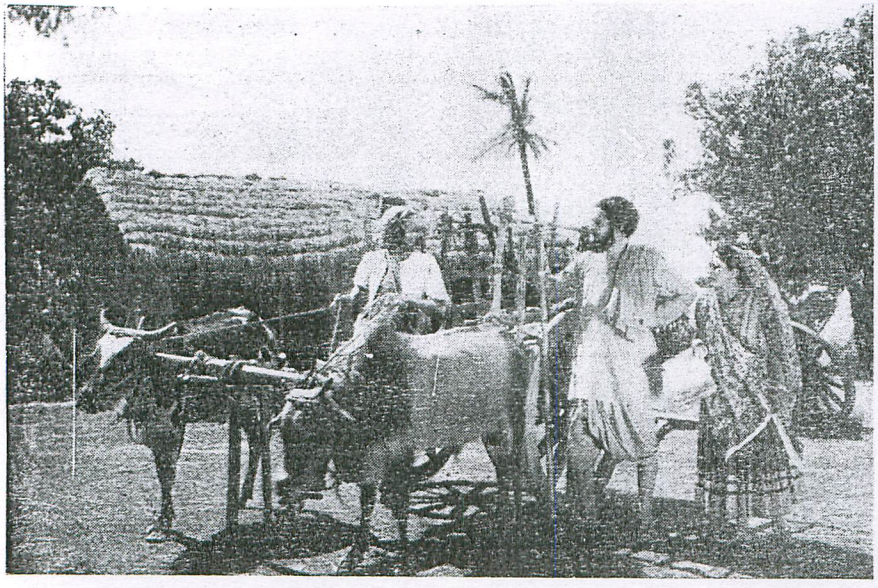


Bullocks and carts are more in fashion these days in our motion pictures. Durga Khote, in that funny costume and Raj Bishwas make a new village team in "Zamin", produced by Anand Kumar.

wards becoming the most outstanding picture of many years to come.

BOMBAY TALKIES LTD. (Bombay)

The Bombay Talkies maintain a crowded and well-paid publicity department directly under the supervision of Mrs. Rai. But for some reason known to Mrs. Rai and unknown to the other directors of the Company, newspapers are not given any studio news from month to month. "filmindia" has no time nor any inclination to go spying round the studios searching for news. To say the least, the publicity department of the Bombay Talkies seems to be awfully mismanaged, seeing that a magazine of "filmindia's" standing is not given regular news. If Mrs. Rai thinks that this type of secrecy is smart work, let us assure her that it is bad business. There is therefore nothing to report from the studios and we assume that they should be having a good time with the profits they have already made. It is high time that the only public limited film concern which has worked successfully in our country should be re-organised on efficient lines to protect the interests of the shareholders. Are all the Hollywood producers big fools to give advance publicity for months to their production programmes, while Bombay Talkies cannot even make up their mind to christen their pictures unless they are ready for the censor's certificates? This only shows lack of imagination and unmethodical working.

SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed writes to us to say that he has at last completed his new production, "Mun-ki-Jeet" featuring Neena and Shyam. "Mun-ki-Jeet" is reported to have become an excellent drama, rather on the serious side.

The next production of Producer Ahmed will be the much-contested "Shri Krishna Bhagwan". We are told that quite an extensive research on this subject has been completed and Mr. Ahmed is now ready with a story, which, while nursing the religious susceptibilities of the Hindus, will provide the people with a novel and yet an intellectual interpretation of the life of Lord Krishna.

RAJKAMAL KALAMANDIR (Bombay)

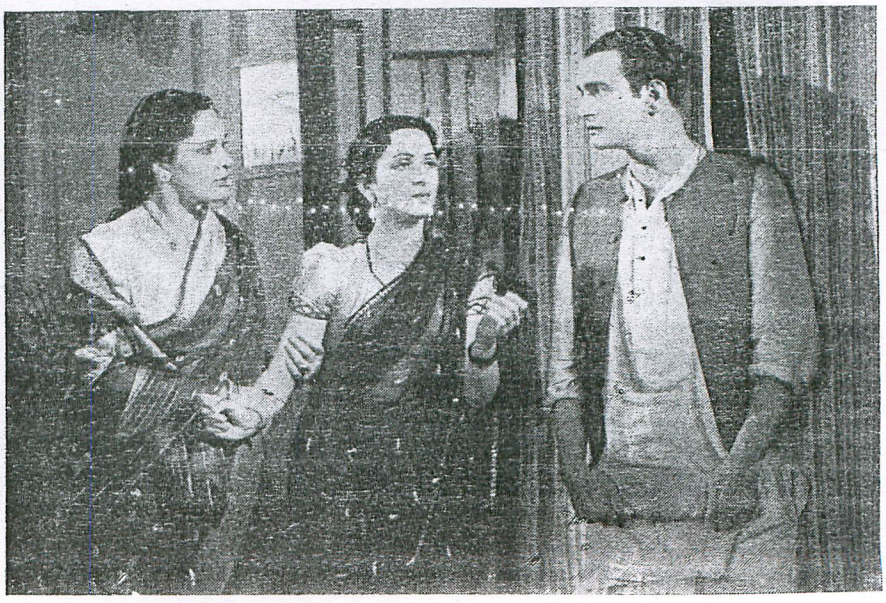
Producer-director Shantaram is now reported to be busy on the new social subject, "Nasha" written by Dewan Sharar. This picture will go into production shortly and Shantaram is collecting a useful cast for the same. We are told that Jayashree will not be working in this picture.

The devotional picture "Mali" featuring Krishna Rao and Amir Karnataki, is expected to be on the screen at the Novelty Talkies in Bombay by the time this issue is in your hand. "Mali" is reported to have become a good musical, seeing that its hero Krishna Rao, is a noted musician.

RANJIT MOVIETONE (Bombay)

After a splendid reception given to "Shankar Parvati" in the early

(Contd. on page 67)



Durga Khote, Vanmala and Ishwarlal make an intriguing combination in "Dil-ki-Baat" an Atre picture.

VEENA—

In "Ma Baap", a social story of Sunrise Pictures, Veena is reported to have given a good performance.

(Contd. from page 63)

weeks, it is reported to have waned a bit in public appreciation. The stumbling block with this picture has been its none-too-suitable story.

In the studios, "Vish Kanya" and other costume pictures which cost a lot, are lying ready for release. A new one that has gone into production now is "Mumtaz" featuring Chandramohan. This is the story of the Taj Mahal, which we are destined to see on the screen more than once, though the Ranjit picture is expected to be the best of the lot.

Another social picture under production featuring Mumtaz Shanti is called "Pagli Duniya".

N. R. PRODUCTIONS (Bombay)

Evidently a new concern, these producers have started producing a social story called "Gali" written by Director Chowdhary. The picture has gone into its first sets and will take some months getting ready.

VISHNU PICTURES (Bombay)

This is an old company revived for new production. Its very first picture in its present birth will be "Mujrim" in which the beautiful accused will be Leela Desai. This picture is distributed by Supreme Film Distributors.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan has been on a big set of "Bari Baat" during the whole of March.

"Bari Baat" is reported to be an unique social story with a theme which is at once progressive and popular. Featuring Suvarnalata, Yakub, Ullhas and Mazhar Khan, the picture is expected to be a sensational box-office hit. With a bit of luck, Mazhar Khan expects to complete his picture before the end of April.

PANCHOLI ART PRODUCTIONS (Lahore)

People say Dalsukh Pancholi has tons of money to spend and it seems to be true, seeing the way he is spending lavishly on the spectacular sets of "Shirin Farhad". Just at present, Dalsukh has returned from the outdoors having made Shirin go on a hunting trip. From all indications it seems that this Persian classic of romance is at last destined to get its correct interpretation at the hands of the Punjab's foremost producer.

PRAJA PICTURES (Bombay)

Producer-director K. M. Multani has managed to complete his maiden production "Umang" featuring Motilal, Chandraprabha and Prabha. The preliminary reports of the picture are very encouraging and the producers expect "Umang" to be an economically paying proposition.

ANAND BROTHERS (Bombay)

"Zamin" the maiden production of this company, produced and directed by Pandit Anand Kumar, has at last been released at the Minerva Talkies in Bombay, where it is reported to have been received exceptionally well by the intellectuals due, probably, to its socialistic theme. Starring Durga Khote, the picture is likely to draw a good audience for some time to come.

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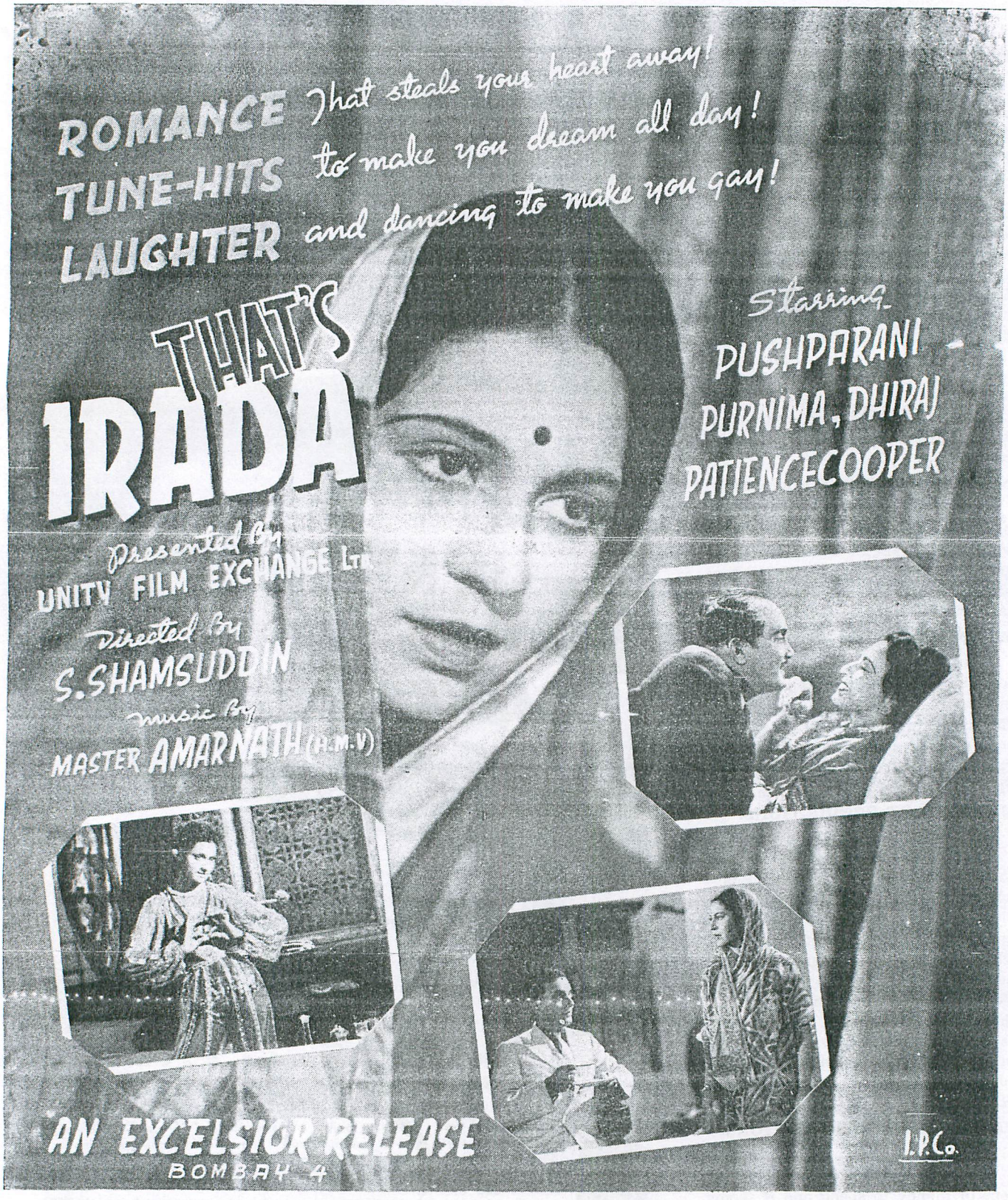

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GOVERDHAN MANSIONS - - - GIRGAUM - BOMBAY 4.

Raj Bishwas grew a healthy beard to play this role with Durga Khote in "Zamin" of Anand Brothers.

ATRE PICTURES (Bombay)

Producer P. K. Atre seems to be on his feet once again after the severe crippling that he got in "Vasantsena". It is good to have an intellectual of his calibre among motion picture producers of the country, seeing the paucity of intellectual material in the industry.

Producer Atre, with his inseparable star Vanmala, is now on a social picture called "Dil-ki-Baat" which we are told is fast nearing completion. We do not know what the story is actually, but knowing this writer's traditions the picture is bound to present well-sustained humour with a sprinkling of satire.

NAVYUG CHITRAPAT LTD. (Poona)

"Naya Tarana" will shortly breathe its last at the Central Cinema in Bombay. This picture does not seem to have come up to the box-office expectation of the producers.

At the studio in Poona, they are producing a devotional subject called "Pundalik" featuring Kusum Deshpande and Saroj Borkar. This picture will be ready by the end of May.

BRIJ DEWAN LTD. (Bombay)

Mr. Brijlal has been vigorously active all these days after the debacle of "Akbar". In the midst of conflicts between himself and Producer Raghupat Roy, Brijlal has managed to secure new pictures in "Mazaq" and "O Panchhi," both produced by Raja Movietone.

"Mazaq" has been released at the Kamal Talkies and we are told that it has proved attractive.

AURORA PRODUCTIONS (Bombay)

Producer Daniells is now realising what a hot affair is this game of motion picture production. His maiden picture "Suno-Sunata-Hoon", is now in the final stages of production and we expect it to be ready by the end of April.

RAJA MOVIETONE (Bombay)

After completing "O Panchhi", Producer-director Zahur Raja is now busy with his new social picture "Miaon" featuring himself, Radha Rani and Anita Sharma.

BOMBAY CINETONE (Bombay)

"Lal Haveli" to which, we are told, Producer K. B. Lall is paying all attention, is now in the final stages of production. It features, we are again told, "the manly and loveable Surendra" "the sweet Nur Jehan" and "the popular Ullhas". The next item of production will be "Samrat Ashok" a costume picture planned on a large scale.

NATIONAL THEATRES (Bombay)

"Lieutenant" a social story is lying ready for release.

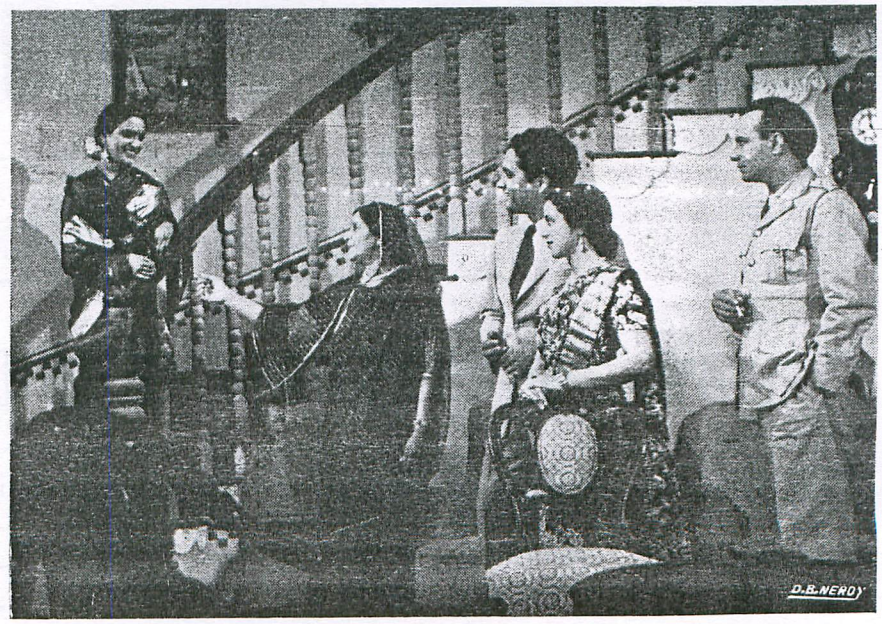
The new picture under production is called "Dastan" and is evidently another social subject.

SUNRISE PICTURES (Bombay)

"Ma-Baap" the recently produced story of Mohanlal Dave, rights of which have already been sold, is now waiting for its release at a suitable theatre. The picture features, among others Veena. The rest of the programme of Producer Vyas seems to be a well-kept trade secret.

NAVIN PICTURES (Bombay)

"Dost" featuring Nur Jehan and Motilal is reported to have become a popular draw at the Imperial



It is a crowded spot from "Umang", a social story of Praja Pictures.

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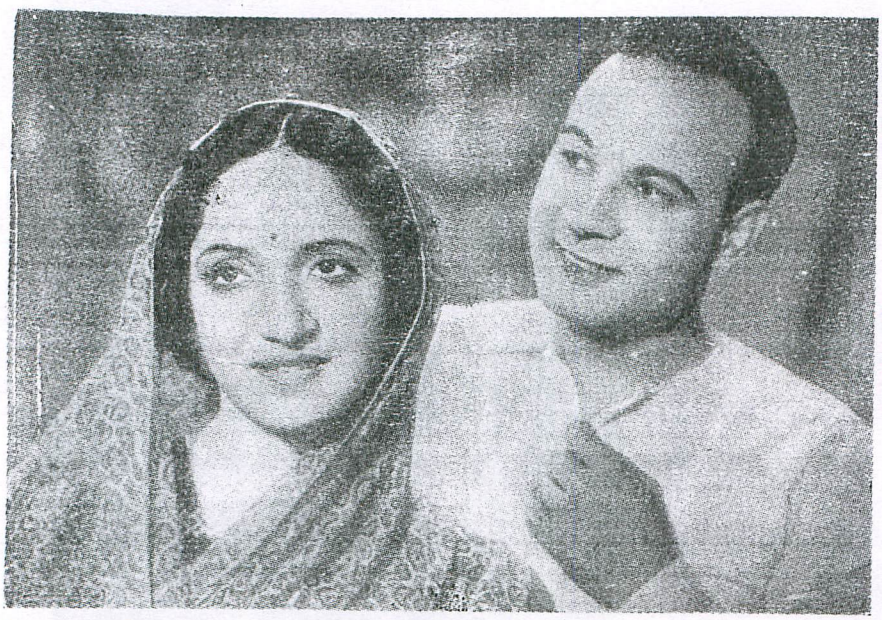

It seems to be a case of two eggs together in "Pagli Duniya", a Ranjit picture, in which Mumtaz Shanti and Motilal play leading roles.

Cinema in Bombay. Producer P. B. Jhaveri's further activities are still uncertain.

INTERNATIONAL THEATRES (Bombay)

Described as a "musical sensation on its way", "Judai" is reported to have been completed. In the cast of this picture we find Miss Mehboob and Premlata among others.

KAMAL FILM EXCHANGE (Bombay)

This new distribution concern has made a beginning by purchasing "Parshuram" produced by P. B. Jhaveri. It is reported that they will be making some drastic changes by shooting new scenes to make the picture more attractive. The picture features Prithviraj, Urmilla and Leela.

UNITY PRODUCTIONS (Calcutta)

The latest reports from Producer Sharma indicate that the shooting of "Kurukshetra" has begun. The story has, we are told, a topical war angle and the picture is therefore likely to prove useful for propaganda purposes.

KAMAL PICTURES (Bombay)

Producer H. M. Barot is reported to have made further progress with his new production "Birbal". It is a costume picture of the Moghul times which necessarily needs careful planning to capture the atmosphere of those days.

MOHAN PICTURES (Bombay)

"Kiran" featuring Ashok Kumar is lying ready. And so is "Jadu-i-Kismet", a picture with thrills, chills and magic.

The biggest picture under production, however, is "Taramati" featuring Chandramohan, not as Taramati.

SOUBHAGYA PICTURES (Bombay)

The latest news with this production company is about their present social picture in making called "Ronaq". Quite a good lot of shooting seems to have been done by Director Dwarka Khosla and Chandramohan, Motilal and Charlie are reported to have given excellent performances. This picture is expected to be ready by the end of May.

UNITED FILM DISTRIBUTORS (Bombay)

This new company of distributors who recently secured "Paigam" an Amar picture for the Bombay Circuit, expect to release the said picture in the city during May. Still another picture has been secured by them in "Ashirvad" a Kirti production.

RATILAL BROTHERS (Bangalore)

This influential distributing office are reported to have secured the entire rights of that Telugu picture, "Oka-Rozu-Razu" produced by Indian Art Pictures.

PRABHAKAR PICTURES (Kolhapur)

Producer-director Bhal Pendharkar after resting on his oars for a long time, seems to have put exceptional speed in his work now. The result is that "Maharathi Karna" that stupendous costume picture, is fast nearing completion. Already, it is said, Durga Khote has finished her work and returned to Bombay. With a bit of luck, Bhal Pendharkar will get the picture ready for release in June.

JAYANT DESAI PRODUCTIONS (Bombay)

"Bhaktaraj" the first sensible devotional story produced by Jayant Desai is having a remarkably good run all over India. The picture has

Surendra and Nur Jehan make a rare pair in "Lal Haveli", a picture of Bombay Cinetone.

★ ★ ★ **THREE GREAT STARS** ★ ★ ★

DURGA KHOTE
SHOBHANA SAMARTH
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DIRECTION: V. M. VYAS

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just completed its silver jubilee in Delhi and it is expected to take in its run many more silver jubilee weeks at other stations.

Another picture which Jayant Desai has completed now is called "Zaban" which is a social story featuring Ishwarlal and Kaushalya.

PRADEEP PICTURES (Bombay)

Producer Mrs. Kamlabai Manglorekar seems to have reached the end of her preliminary labour and the story of "Panna Dai" is ready to go on the sets When Kamlabai selects her cast, we shall of course tell you.

PRAFULLA PICTURES (Kolhapur)

Producer-director Winayak has completed his latest social comedy "Gajabhau" starring that superb comedian Damuanna Malwankar. His next picture will be "Message of Shree Bhagwad Geeta" a costume picture with an intellectual angle.

PRAKASH PICTURES (Andheri)

"Ram Rajya' is still running like a prairie fire all over the country. At the studios they have completed "Policeman" a propaganda picture and are busy with "Kavita" a social story.

NEPTUNE FILMS (Bombay)

Producer-director Raja Yagnik is shooting the final sets of his new picture "Silver Queen" which is a social story evidently planned for the masses.

BOMBAY PICTURES CORPN. (Bombay)

This progressive distributing company has quite an attractive picture in hand called "Pagli" produced by Maheshwary Pictures of Lahore. They expect to release this some time in the month of June.

ORIENTAL PICTURES (Bombay)

This firm is completing an old picture called "Kalyan" featuring Ramola and Motilal. Director Kedar Sharma is put in charge of the job.

VENUS PICTURES (Bombay)

Producer Anand is in charge of a new picture called "Lady Doctor" which is being produced in the Jyoti studios and it features Mumtaz Shanti, Mubarak, David and others.

ASIA FILMS OF CHINA (Bombay)

This is a new company floated to establish a cultural contact with Russia through Russian films. The first of the series has already arrived and is called "The Story of Stalingrad".

NIGAR PRODUCTIONS (Lahore)

Producer-director Barkat Mehra writes to us to say that he has completed his social picture "Panchhi" with the exception of patch scenes which Barkat is taking. The picture features Manorama, Hari Shivdasani, Ajmal and others.

JUBILEE PICTURES DISTRIBUTORS (Bombay)

This is a new concern started by a popular film businessman who does not wish his identity to be revealed at this stage. The first picture screened by this concern is "Sati Anusuya" produced by Sunrise Pictures.

THE SCREENS (Bombay)

This is another new distributing company which comes into existence with "Insan" as its first item of business. This picture is produced by Jayant Films and features Shobhana Samarth, Kishore Sahu. Pahari Sanyal.

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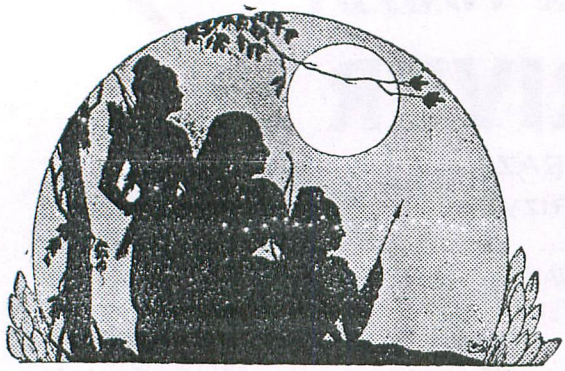

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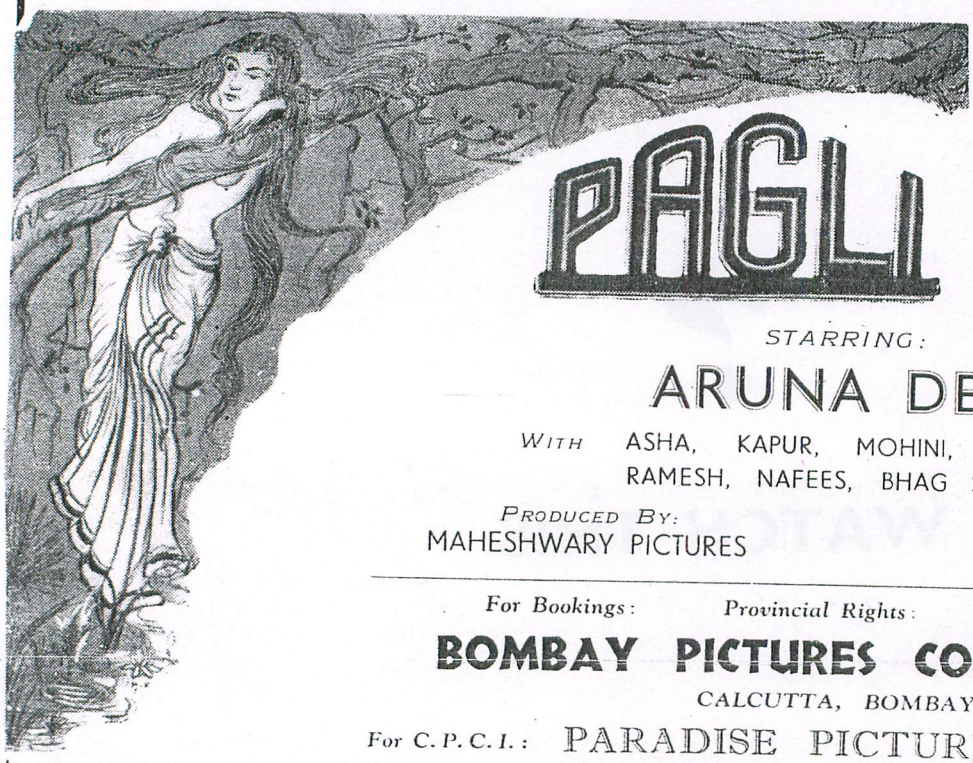

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